

THE GLASGOW SCHOOL OF ART

Downs, Elliot (2017) Conservative Club, Helensburgh: survey and analysis [dissertation]. The Glasgow School of Art, Glasgow.

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CONSERVATIVE CLUB
HELENSBURGH

SURVEY & ANALYSIS

ELLIOT DOWNS
STAGE 4 DISSERTATION
1 2 0 0 7 8 2 6



This document is a result of a detailed survey and analysis into a historic building designed by Honeyman & Keppie (*and Charles Rennie Mackintosh*).

I will explain the history behind this exceptional piece of late 19th century architecture and where Mackintosh was in his career at the time, before picking apart the detail of the primary public spaces via a 3D CAD model that I have created using surveyed measurements taken over a 5 day period. Supplementary information has been generously supplied by the new owner of the building; architect & GSA graduate Bruce Jamieson, as well as a number of photos taken by employees of Page & Park from a baseline photographic survey undertaken on behalf of Historic Scotland. I will then make the argument that this is one of Mackintosh's first completed architectural designs, pre-dating the Herald building, by comparing graphically design elements from within the Conservative club to those from later buildings as well as from Mackintosh's artwork + sketches.

All images and drawings are original unless stated otherwise.

I first chose to get involved with this project with the aim of cataloguing and celebrating one of Helensburgh more remarkable buildings; currently being faithfully restored with the aim of proving its legitimacy as an early Mackintosh building.

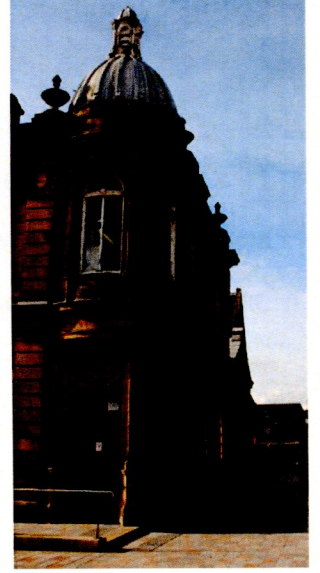
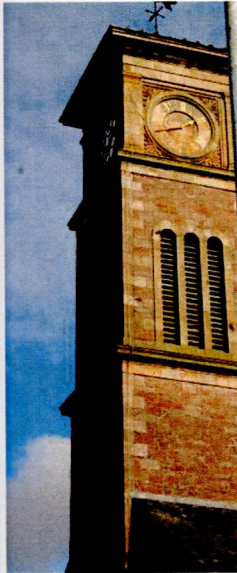
My eagerness to be involved in the process stems from a love of Charles Rennie Mackintosh, exploring the building in a graphical and objective form helps me to understand the genius of his design, even at this early stage in his architectural career. I was also partially fuelled by the recent School of Art fire and the loss of an icon, thankfully the School of Art had numerous drawings and studies of its damaged rooms, the Conservative club in Helensburgh has only the original 1894 drawing set that remains.

I recognize that it is essential and relatively easy in the modern day to survey and keep a permanent record of a building which is arguably one designed by Glasgow's most beloved son. I have thoroughly enjoyed the process of dissecting such a complex and varied building into its constituent parts and minute details, before then reassembling it using computer software to re-create the building as it was when Mackintosh completed it all those years ago. I have been aided in my research by the new owner of the building, architect and Glasgow School of Art graduate Bruce Jamieson who purchased the top floor of the Conservative club in 2016 with the aim of restoring the building to its former glory and opening it as a celebration of not just Mackintosh's career but that of his peers, commonly known as The Four, Bruce believes that large parts of the design of the Conservative club can be related not just to Mackintosh's drawings and designs, but also to the work of The Four arguing that at this early time in Mackintosh's career he was being influenced by his peers and the explored their burgeoning interest in Art Nouveau style illustration and architecture.

In order to try and explore the full scope of this process, I have split this document into 3 primary parts:

1. Understanding and investigating the history of the building, as well as what other projects Mackintosh and co were working on at the time.
2. Explaining and presenting my working drawings and the process of fully surveying a building of this scale, before then presenting a full set of drawings at a number of scales, from full building sections down to the ironwork on the roof truss + the detail of newel posts.
3. I will then tie my findings together with the historical understanding that I have developed to argue the case of no. 40 Scotland street as one of Mackintosh's early buildings, by comparing and contrasting details and features in the building with his drawings and later architectural work.

The diverse architectural character of Helensburgh

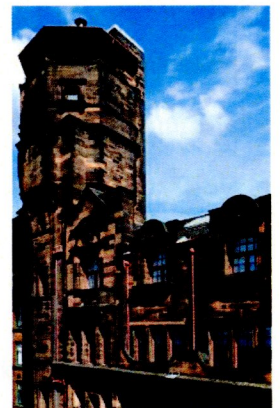


The conservative club on Sinclair street

Part i, Exploring Helensburgh & Charles Rennie Mackintosh's early work.

The Helensburgh & Gareloch Conservative club was designed in 1893/1894 at the time when a 25 year old Mackintosh was fresh out of university at the Glasgow School of Art and working for Architects John Honeyman & Keppie. Mackintosh was unsurprisingly an incredibly celebrated and successful student, winning a number of awards during his studies, as well as the Alexander Thompson travelling Studentship; with which Mackintosh spent a summer travelling around Northern Italy, sketching and absorbing the classical renaissance architecture first hand. ¹

Due to Mackintosh's successes at university as well as his close relationship to his employer John Keppie via Mackintosh's then engagement to Jessie Keppie (*the engagement would later fall through*) Mackintosh worked his way up through the company, starting as a draftsman in 1889 to becoming a partner in the latter stages of the company (under the banner of Honeyman & Keppie). Mackintosh is often viewed as an independent figure, however he designed many of his more famous works while at the practice (Glasgow Herald Building, Willow Tea rooms, second stage of the Glasgow School of Art). Mackintosh would end up leaving the practice in the early 20th century when an economic downturn and the retirement of John Honeyman caused the practice to downsize.



The Herald Building 1895 [1]

As a result of the numerous awards and plaudits that the young Mackintosh received for his contemporary designs (*a vernacular that would later develop into the art nouveau and Glasgow style*) Honeyman and Keppie would have been keen to get him working on designs and larger scale projects, recognizing the quality of his work, it was under Mackintosh that the majority of the Practices more notable projects were completed.

In 1895 two of the first buildings bearing Mackintosh's style and input were built, the Glasgow Herald building (now the Lighthouse) off Buchanan street and Queen Margaret's College, these two buildings are largely regarded as the earliest forms of Mackintosh's architecture. However, prior to these prominent public buildings Honeyman & Keppie completed a small conservative club in the seaside town

¹ Sharples. Joseph. "The Architectural Career of C.R. Mackintosh [Mackintosh-Architecture.gsa.ac.uk](http://www.mackintosh-architecture.gsa.ac.uk) <http://www.mackintosh-architecture.gla.ac.uk/mackintosh/> (accessed april 18th 2017)

of Helensburgh, around an hour away on the train at the time. It seems logical that Mackintosh would be first given relative control over a much smaller and less prominent building outside of Glasgow, to explore his design work and gain experience running the construction of a building before being let loose in the city centre.



*Queen Margaret's College [2]
1895*

The building was designed early on in Mackintosh's career, as a result of this, the drawing style is recognizable, but not explicitly Mackintosh's, what is clearer, however, are the annotations and comments written on a full set of drawings dated 9/1894. The handwriting is almost definitely Mackintosh's with the young architects now instantly recognizable accented consonants and superscript vowels. This leads one to understand that if Mackintosh was not perhaps tasked with producing the full set of drawings for the building, his hand was still behind it from a design standpoint, something which reinforces the idea that he was developing more seniority within the company and able to lead others to produce his designs.

When completed in 1895 the building was described by the Glasgow Herald as "*Renaissance*" however there are clearly more distinctive styles present in this building, perhaps due to its nature as a political building, there are a number of Scottish baronial references as well as Gothic elements visible in botanical elements used sparsely in tandem with large sections of smooth stonework.²

One other feature that perhaps shows either the relative immaturity of Mackintosh or the lacking respect given to him by trained masons, carpenters etc. are the discrepancies between what is shown on the drawing set available and what was actually constructed, while there are a number of bespoke elements to the internal areas of the building (see next section) there are instances where it appears more standardised details or timber elements have been used, possibly showing that while Mackintosh had the eye for detail at this stage in his career, he didn't have the gravitas or necessary respect, as a 25 year old recent university graduate, ordering carpenters and workmen twice his age.

The conservative club went through a tumultuous time in the 20th century, with the ground floor inhabited by a shop, eventually taking over the white painted back hall, first floor apartment converted to a more contemporary style in the 50s/60s and the upper floors left empty for years on end. Due to these factors the building as it was when purchased by architect Bruce Jamieson was in a very poor state, large

² Unknown author, "M901 Conservative Club, Helensburgh", *Mackintosh-architecture-gsa.ac.uk*
<http://www.mackintosh-architecture.gla.ac.uk/catalogue/freetextdisplay/?rs=6&xml=int&q=helensburgh>

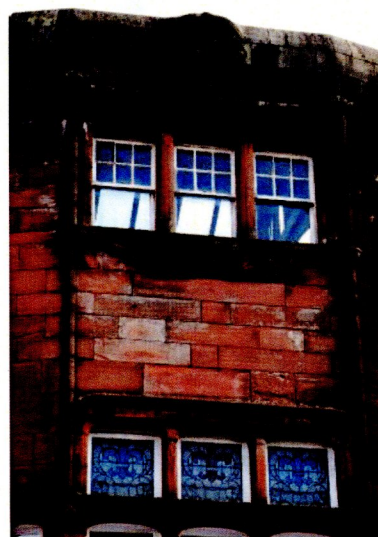
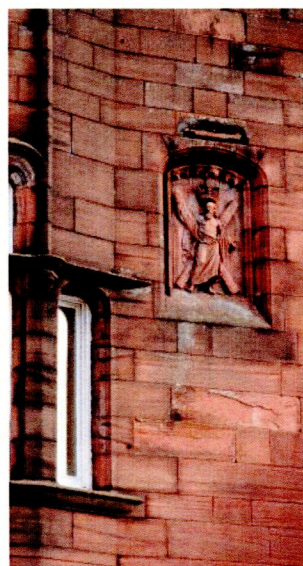
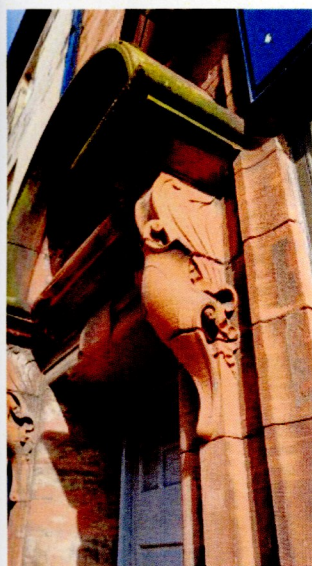
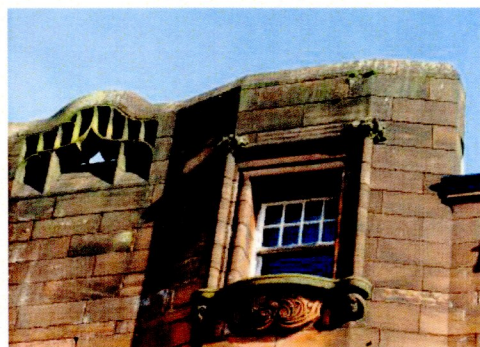
areas of creeping damp and water ingress have damaged a percentage of the wainscots and walls, due to the abandoned state that the building was left in, it feels all the more vital to examine and celebrate the design in the building, giving it its place in Mackintosh's architectural portfolio that it deserves.

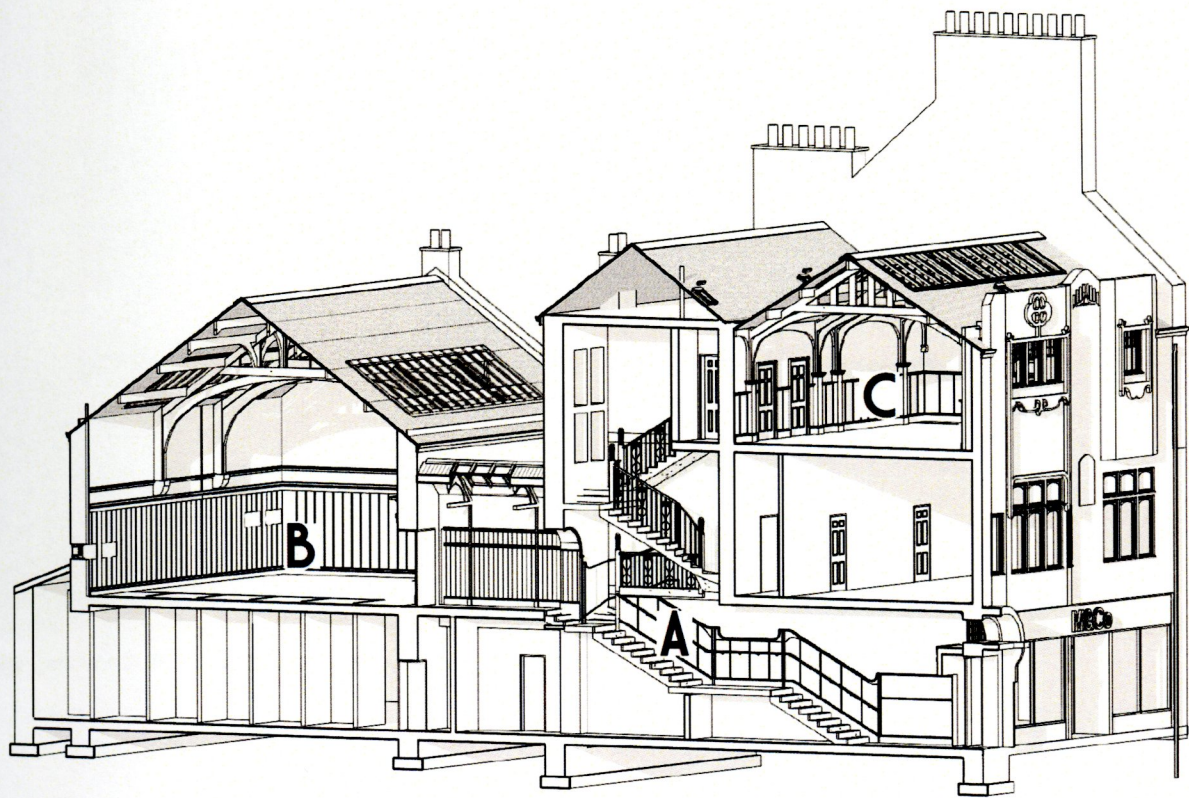
My first experience of visiting Helensburgh came before I had met Bruce and explored the conservative club for the first time, I thought it wise to first try and understand the architecture and character of the town itself, before diving into the analysis of the building. I met up with Nigel Millar, the chairman of the Helensburgh community council, who was kind enough to give me a detailed walking tour of the town, explaining the different characteristics of the city, the past present and where he saw the future of the town. This provided me with an understanding of the mix & match nature of the buildings, formerly seen as a wealthy weekend retreat from Glasgow; Helensburgh has a plethora of high quality well designed buildings, both facing out to the Clyde estuary as well as lining Sinclair street (along with the Conservative club), in Mackintosh's time Helensburgh had been a successful commuter town for 30/40 years, with the arrival of the railway in 1858, the town had a large number of high quality Victorian villas and would later be the home to one of Mackintosh's most famous works; Hill House, which sits further up Sinclair street away from the waterfront.

The findings and the research undertaken by Bruce Jamieson (new owner of the upper floor) formed a fantastic base for me to begin unpicking the detail of the building before starting to look at it historically in relation to Mackintosh's early career.



Conservative Club
Honeyman & Keppie
1894/5





3D Section taken from Revit model, 1:200.

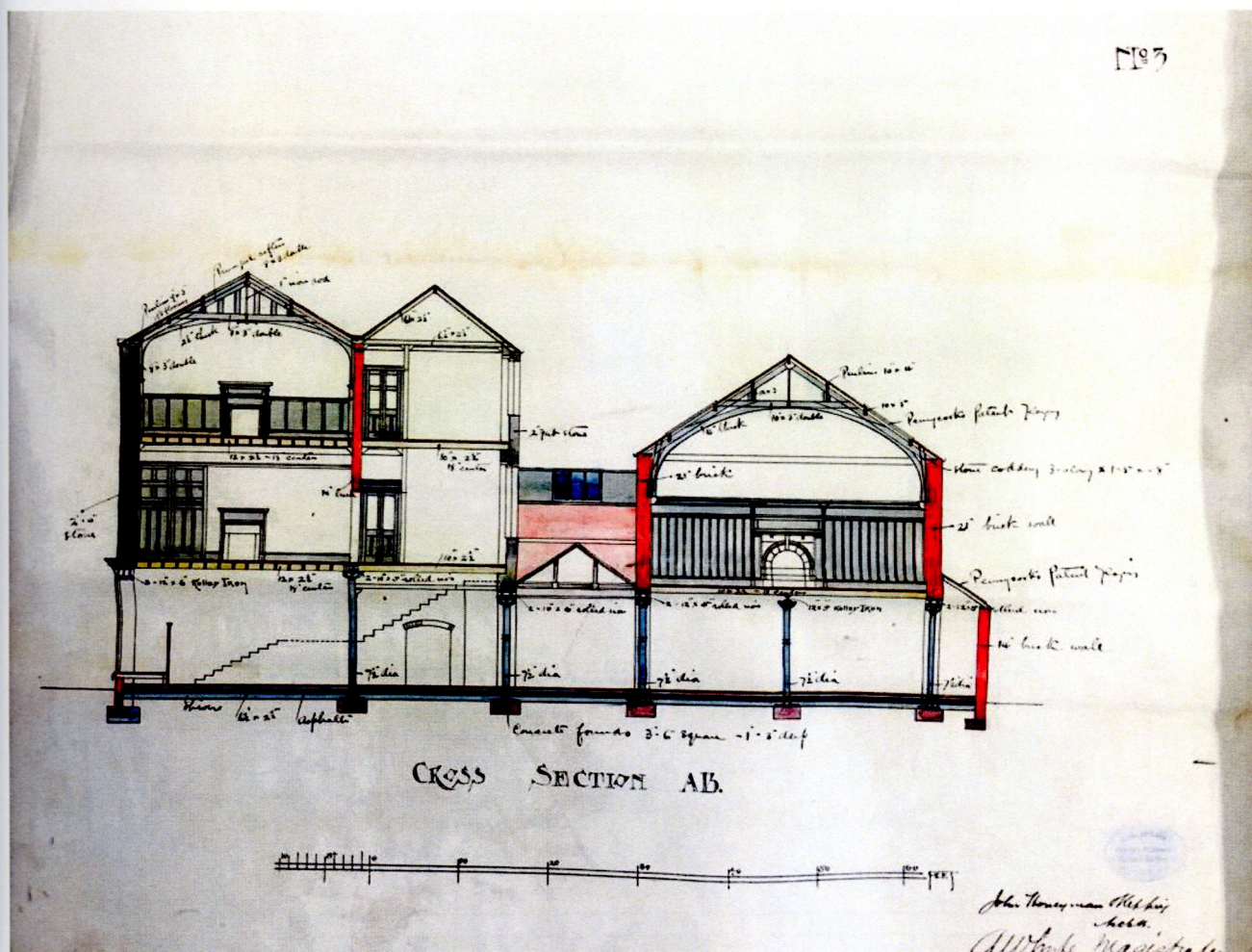
Exterior and basic form modelled by Bruce Jamieson, internal elements, (wainscots, roof structure and handrails modelled by me after surveying building.

Exploration of internal form split into 3 key spaces

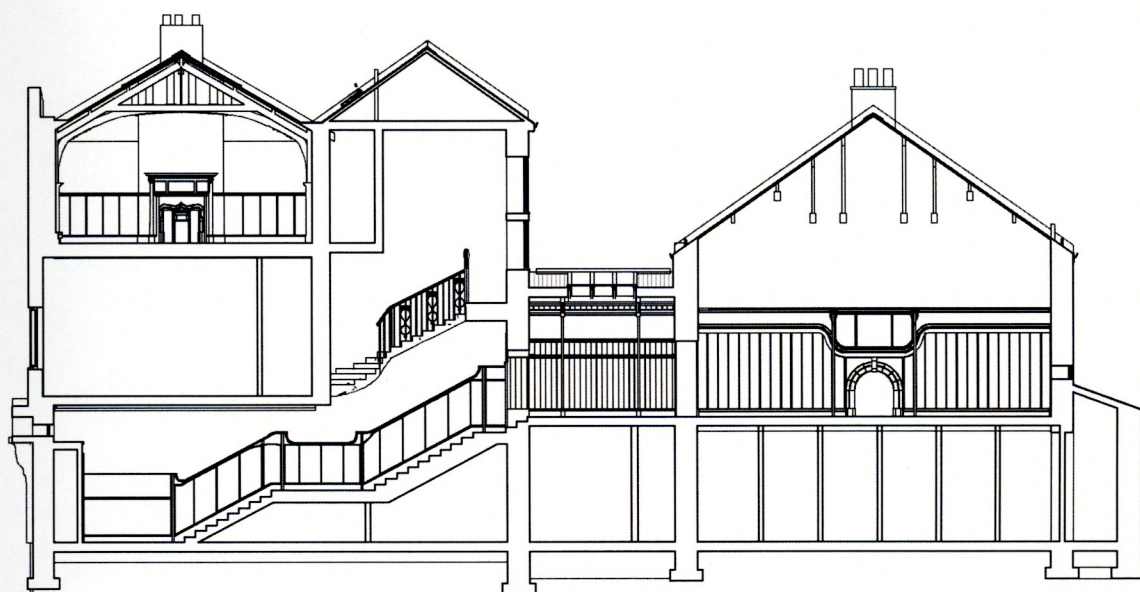
A: Staircase & Link corridor to back hall

B: Rear hall

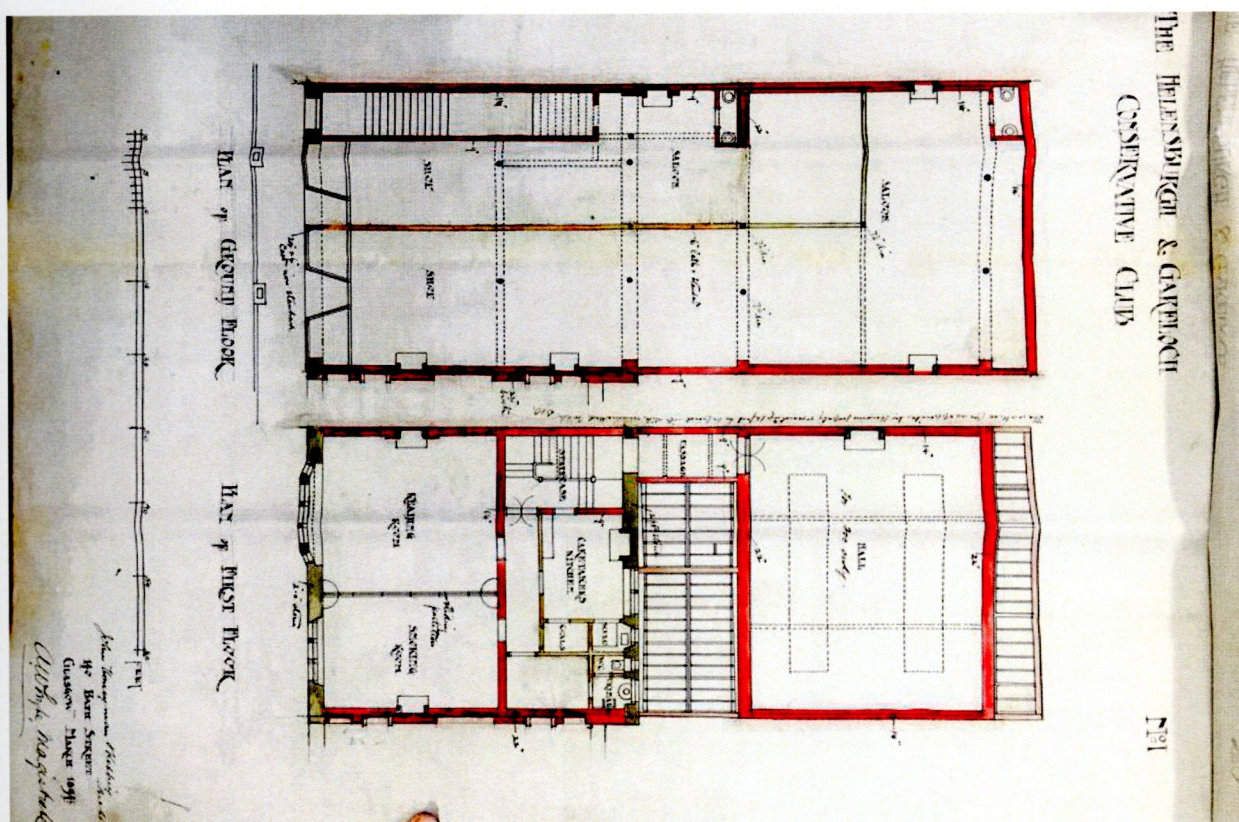
C: Top Hall



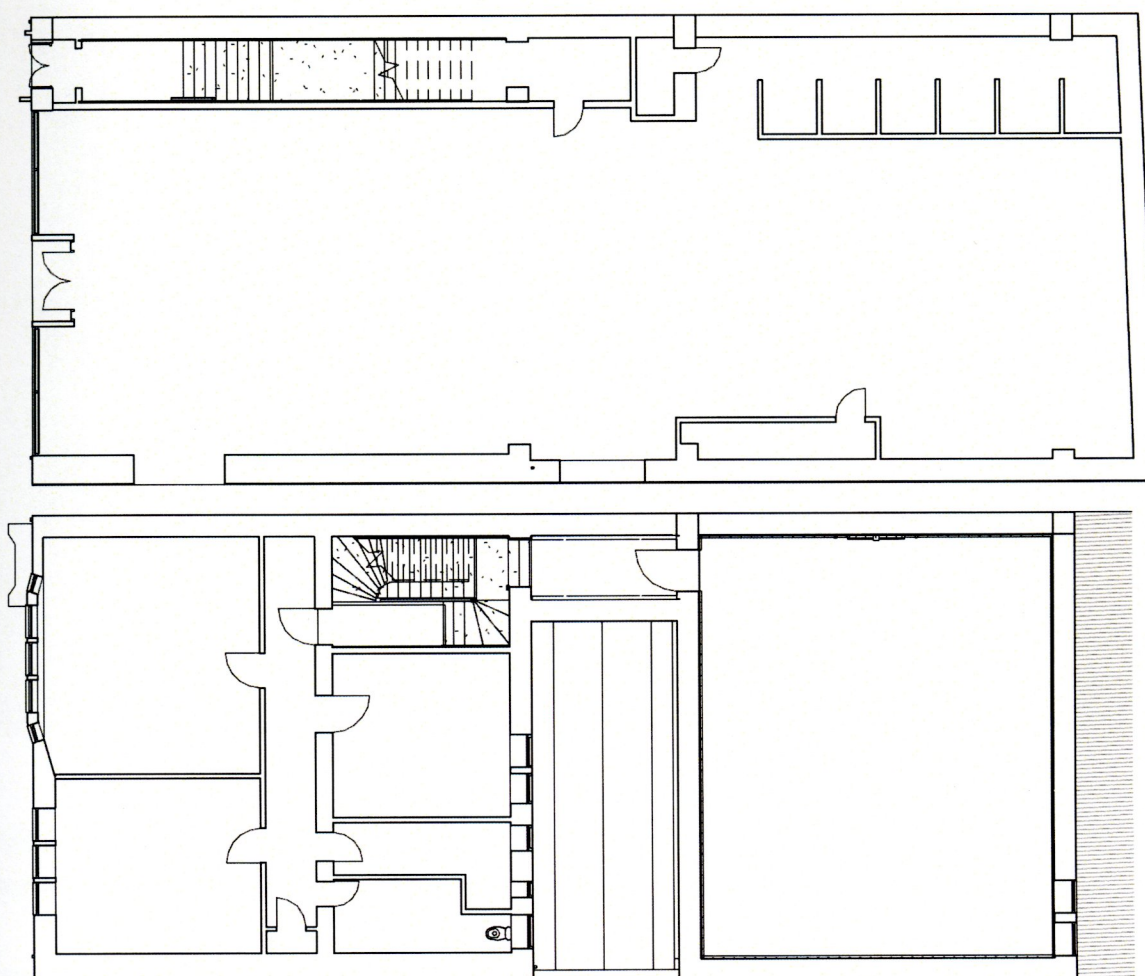
Long Section from existing drawings for the Conservative club (August 1894)



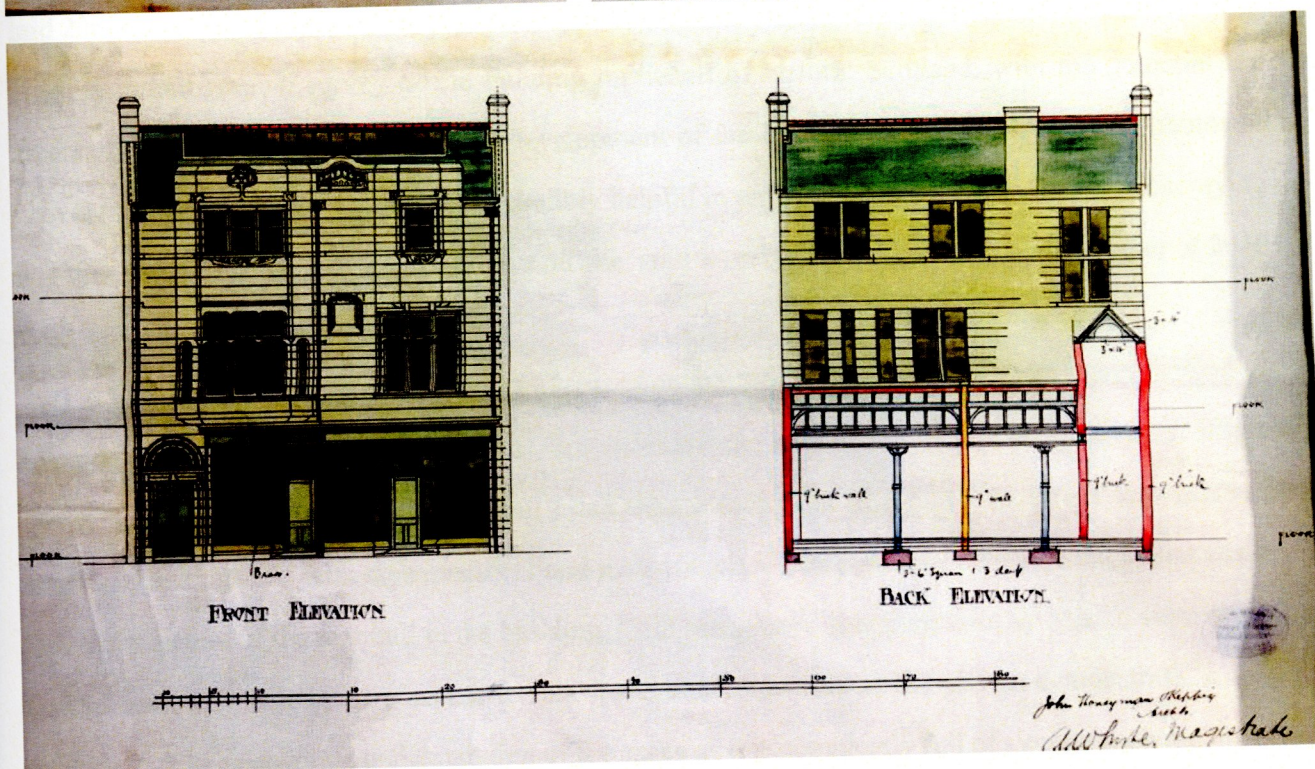
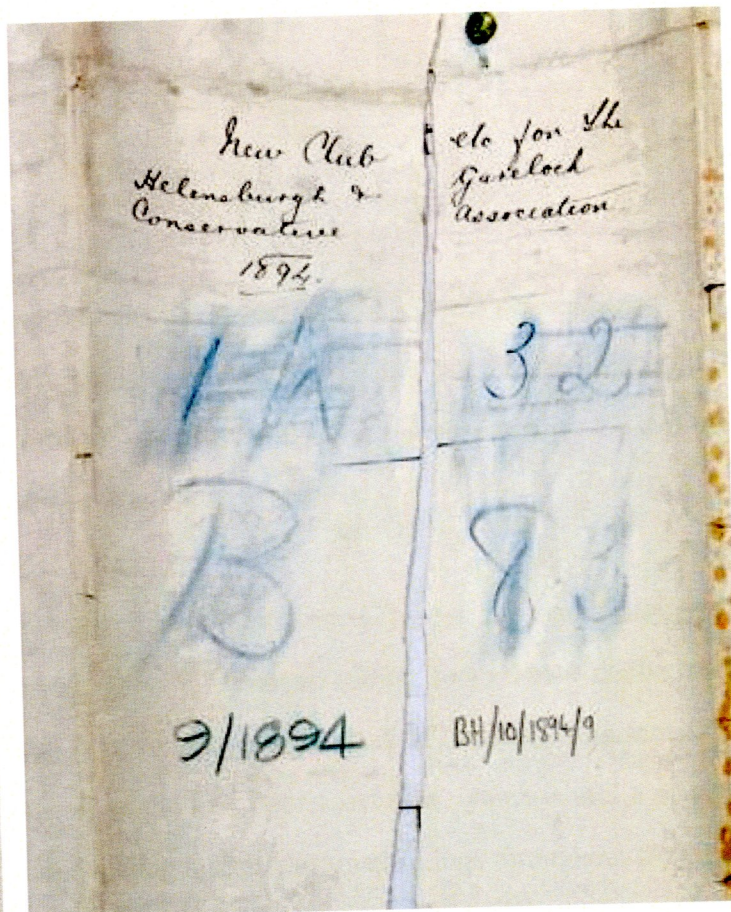
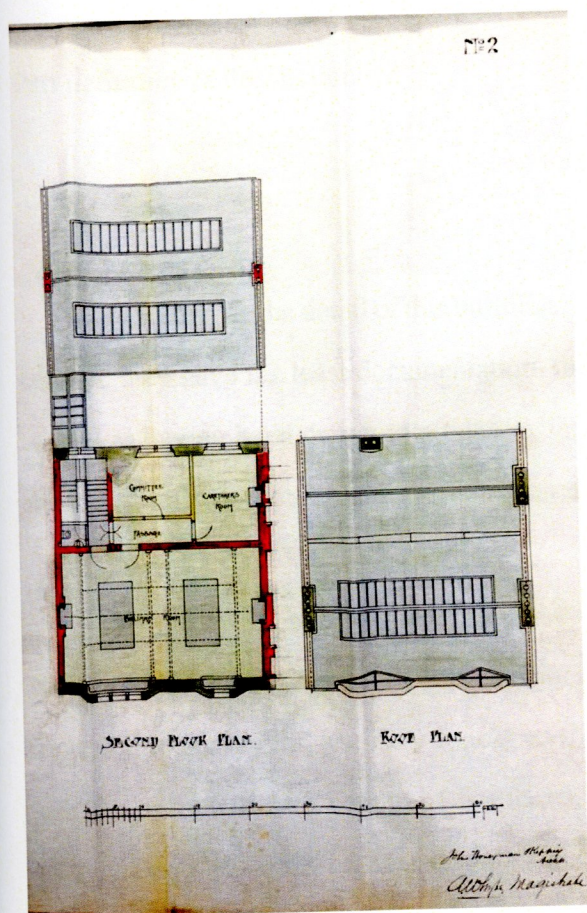
Similar section cut through 3D Cad model (Large parts of building modelled by Bruce Jamieson, interior details by me)



Ground and First plans from existing Conservative Club Drawings (August 1894)



Ground and First plans from Revit model



Some of the other existing drawings; second floor & roof plan, elevations and annotations on the rear of the drawings showing the date and other notes.

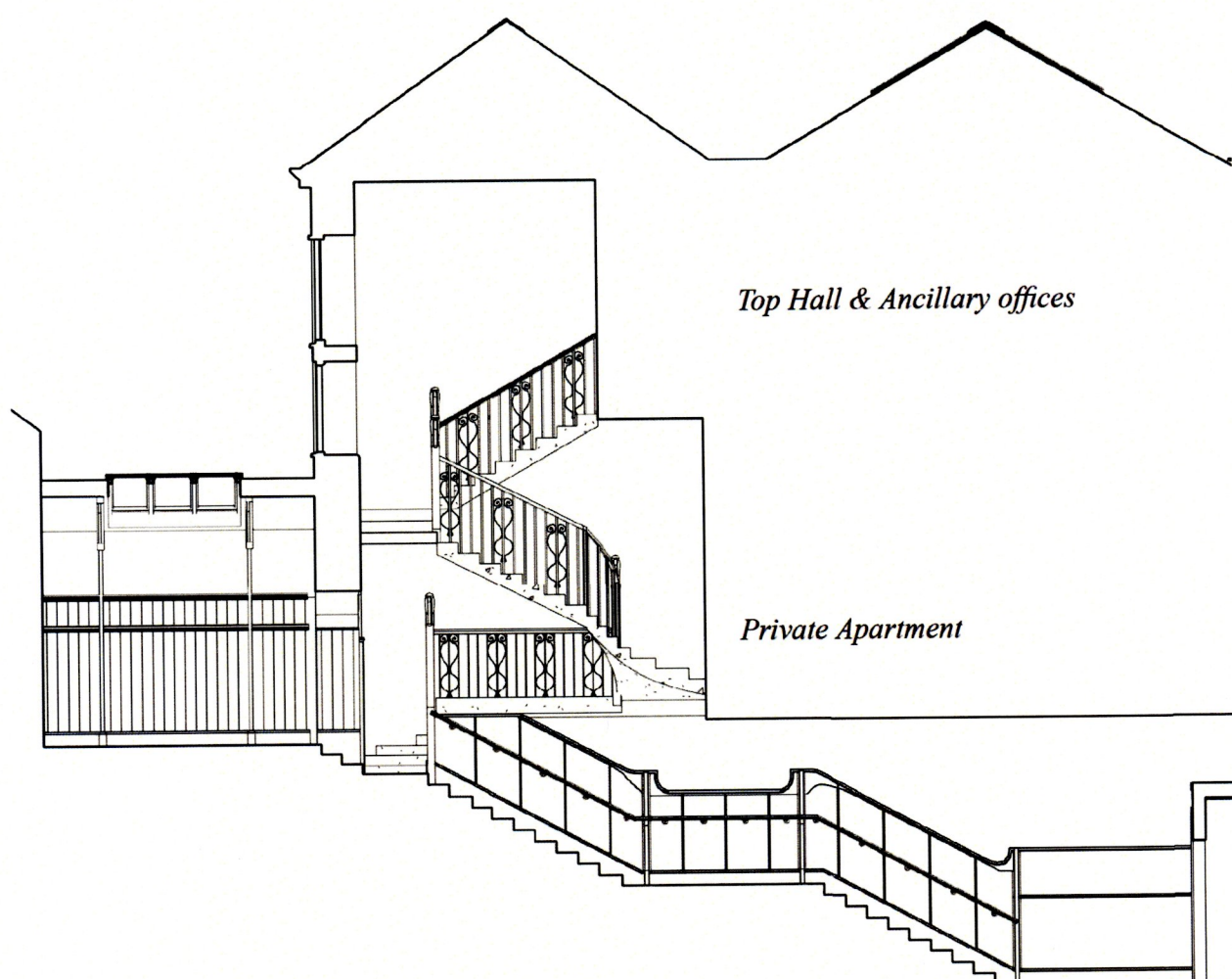
Note reads: "New club etc. for the Helensburgh & Gareloch Conservative Association"

In recording the detail of this building I thought it sensible to focus on the internal elements, primarily because they have the least documentation, the exterior of the building exists in a number of photographs, as well as having been drawn to a relative high level of accuracy by Bruce. Secondly because the internal elements, timber or iron, would be most susceptible to water & fire damage.

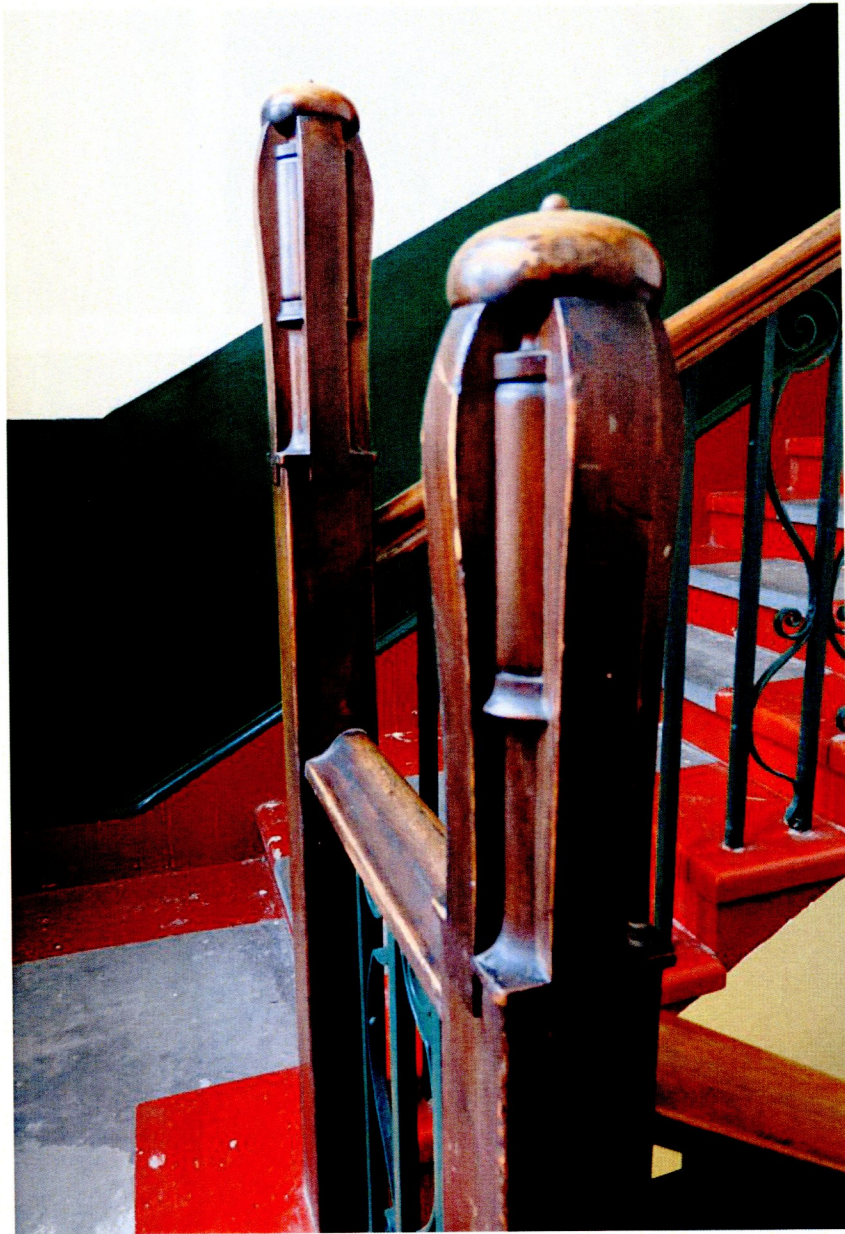
To survey the building I decided to focus on the 3 key primary social spaces, the central staircase, the rear hall, formerly the ladies hall, and the top hall, formerly the men's billiard room. I have deliberately neglected to survey the ancillary rooms on the top floor for their relative lack of detailing, wainscots etc. with the exception of a couple of fireplaces, as well as the first floor apartment, which is still a private residence and was been renovated with a suspended ceiling and non-original fittings throughout from the mid 20th century, the apartment was photographed by a number of Page & Park employees who undertook a general photographic survey of the building on behalf of historic Scotland, with the potential for the practice to be further involved in the redevelopment of the building down the line. These photos along with the numerous photos I took were incredibly helpful in enabling me to work remotely. In surveying the building I spent a total of 4 and a half days on site, split largely over November and December of 2016.

Within the aforementioned spaces I focused on the original pieces, the elements that jumped out as being bespoke, in particular the Wainscots, fireplaces and the expressive roof structure. To most efficiently survey a building of this size on my own, I had to rely on a laser distometer for larger dimensions, spot heights of ceilings etc. with tape measures and scale rules used for the smaller more complex details. Due to the nature of the rear hall in the building, (Still being used as a storeroom by M&Co store at ground floor) I was only able to gain access to this space once, however as the photos demonstrate, it is quite difficult to gain an accurate understanding of the space as it is completely full of storage shelving making it hard to gauge the quality of the room and the overall proportions by eye. There is also a suspended asbestos ceiling that covers up the roof structure, meaning that it is very difficult to survey or even photograph the roof.

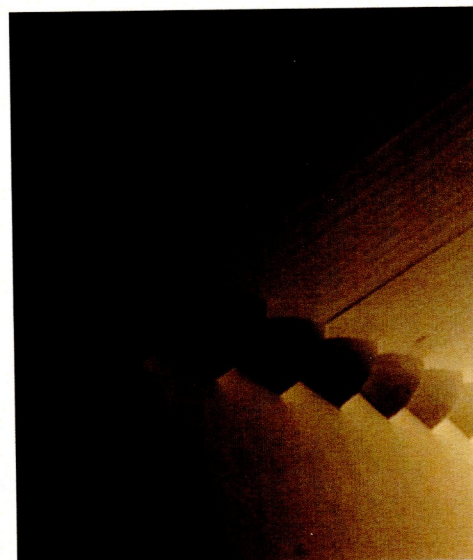
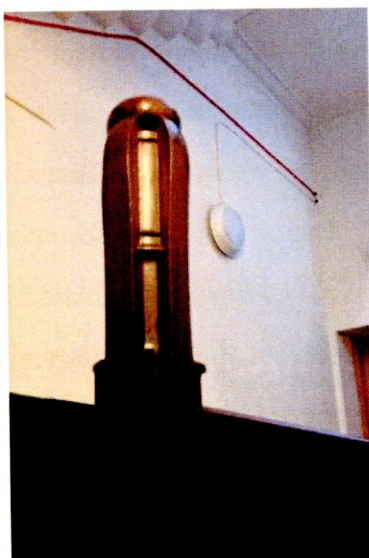
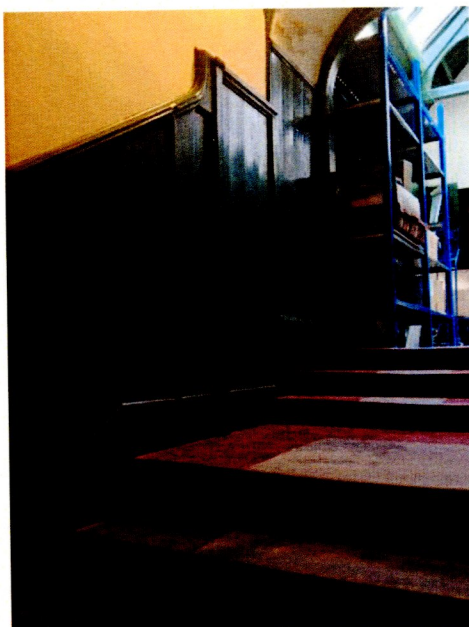
To overcome this problem I used the information gleaned from surveying the other sections of the building to make certain informed guesses where applicable, e.g. assuming that the elements used to make up the truss would be the same as those used in the top hall (photos and baseline measurement were taken by standing on top of a ladder and looking through the holes where the ceiling tiles had rotted from damp and fallen through) as well as the assumption that the timber elements that make up the individual components of the wainscot would also be the same as those elsewhere.



*Section through staircase & link to first floor hall
1:100*



A ■ STAIRS & CIRCULATION



Clockwise from top left:
Looking down to first floor, door to private flat
Steps up to linking corridor & rear hall
4 part window at half landing leading to top floor
Underside of stairs
One of the four newel posts
The linking corridor to the rear hall
Floral/shield motif used in rails

A - Staircase & Circulation

The staircase in the Conservative club was something that I felt it vital to survey, while it may not have the same unique character and architecture of the two halls, it ties the two together, as well as forming the spine of the building. It made sense for me to model the communal spaces of the building, helping to give my study into the conservative club more of a clear directive.

The stairs are however, quite a unique component of the overall composition, the mixture of half landings, curved winders and straight flights of steps give each section of the staircase its own identity, helping a visitor to find their way up to the top floor. The linking corridor through to the rear hall is also interesting as it changes the vernacular of wainscot, from the lower, shorter wainscot that can be seen at the ground floor and on the top floor, to a taller more minimal wainscot that hints towards the rear hall, with its slender more simple architectural style. The secondary feature of this linking hallway are the two roof trusses that support the rooflight above, these are quintessentially mackintosh in their style, with a clear sense of proportion, symmetry and the relationship between curves and straight lines. From the entrance point to the building, looking up the stairs one gets a view into this small, but brightly lit corridor, assumably with the same white painted wood as the rear hall, but this cant be said for certain, as the existing drawings don't show this space graphically.

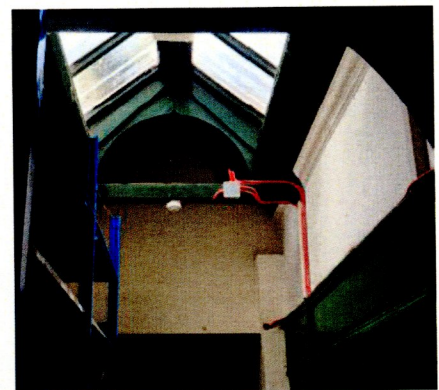
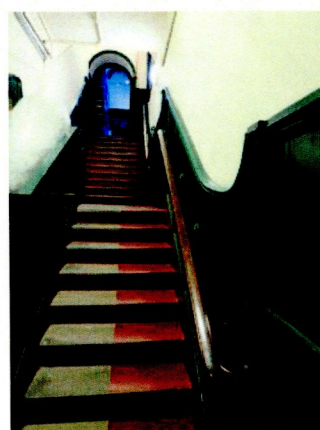
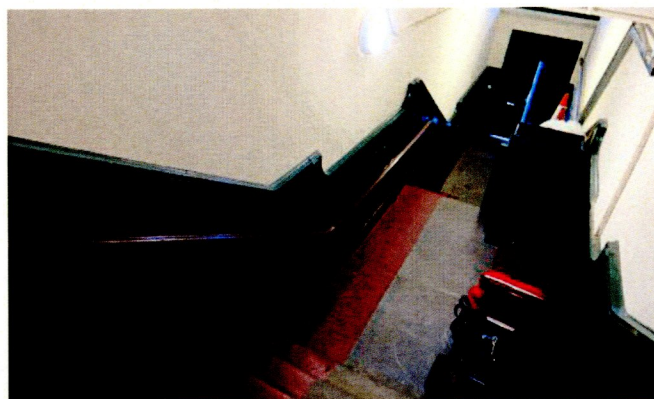


Photo of 2nd truss, looking at entry to back hall

The newel posts are also an intriguing feature of the circulation route up the building, a feature so clearly bespoke and used relatively sparingly by Mackintosh, it draws the eye and the hand to its geometric curves. The newel posts do, however, have a strange irregularity to them, as a side effect of the 3 different styles of staircase there are 4 newel posts, 1 at the back hall level, 1 at first floor level and 2 sat together at the last half landing. The fact that there are 4 newel posts is typical of Mackintosh, perhaps as a nod to *The Four*; the other students with whom he created a large body of artwork, the repetition of things in 4s is something that is commonplace in this building (*4 windows on the half landing, 4 trusses in the top hall where 3 would have worked, 4 carved faces on the facade of the building*).

The staircase was the most time consuming and exhausting part of surveying the conservative club, with this being the first part of the building analysed, it was here that I gained my understanding of the different minutia that make up the wainscots and the proportions that Mackintosh used to create these features. The diversity of the stair flights also meant that there was a large amount of time spent on the ground measuring and drawing the flights to ensure that they fitted correctly when drafted on the computer.



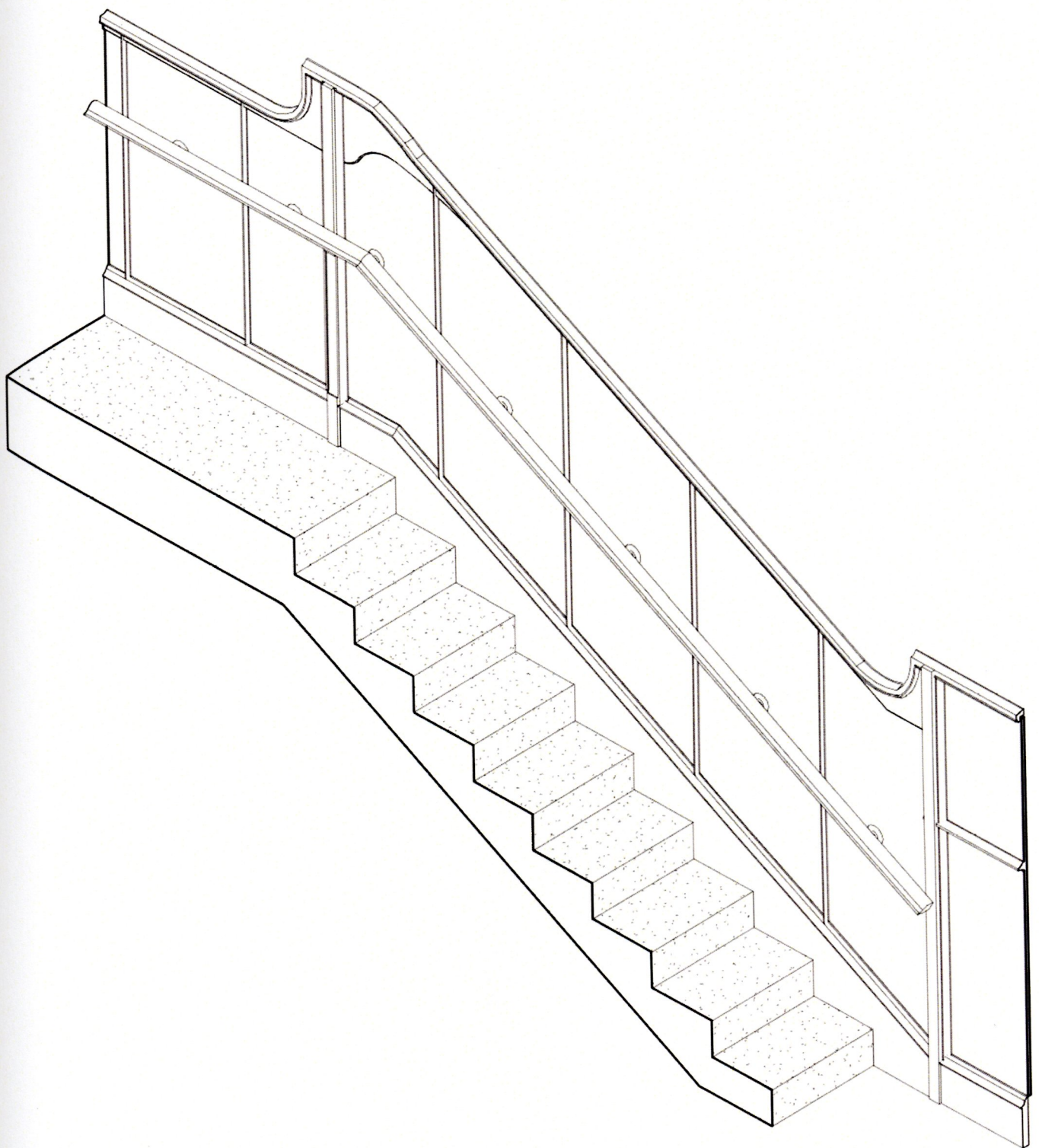
Clockwise from top left:

The mix of staircase styles

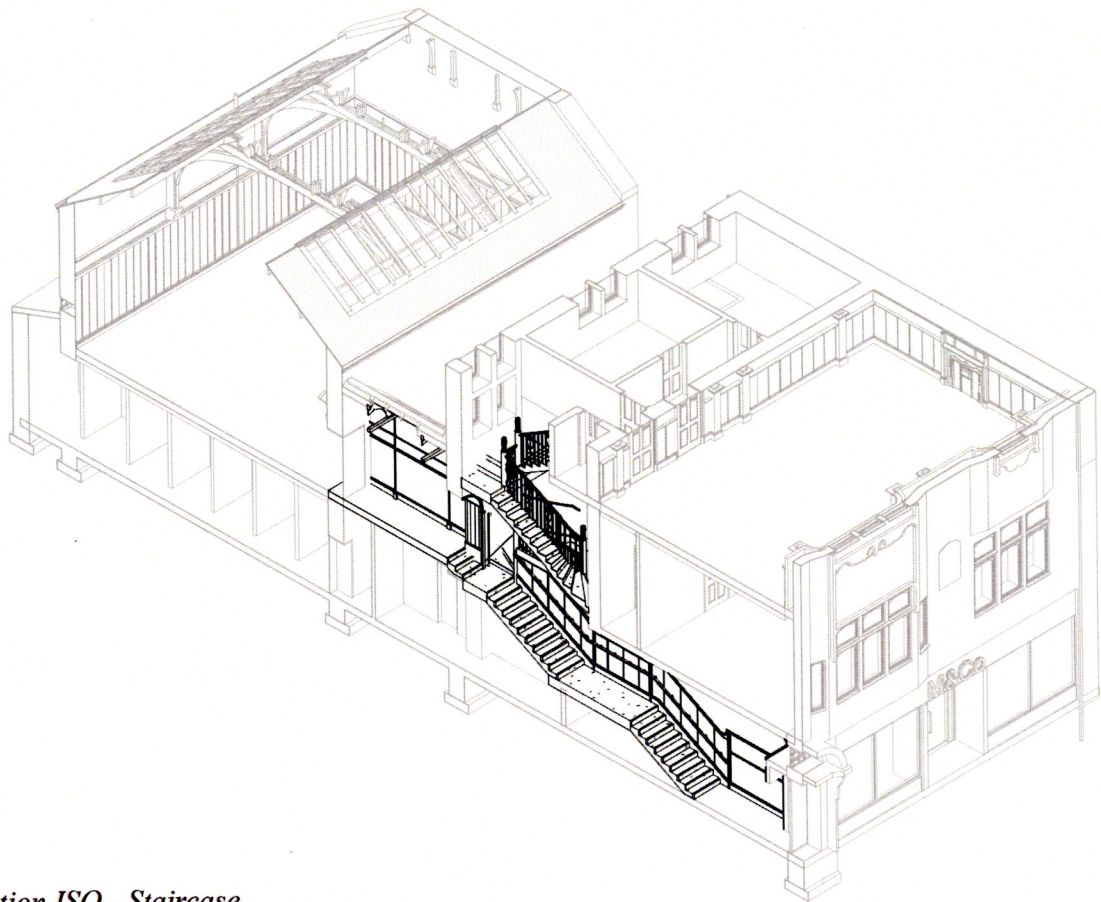
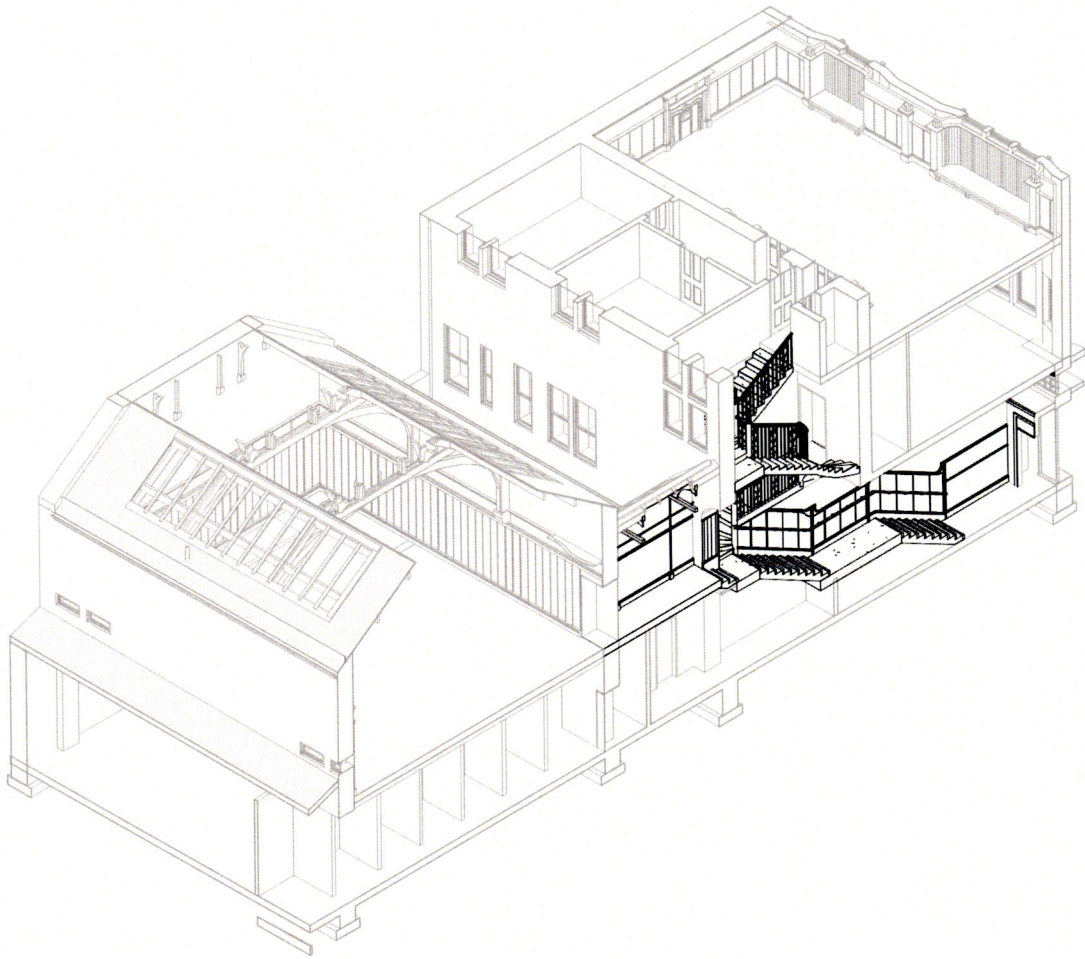
Looking down to front door

Link corridor and non - original door

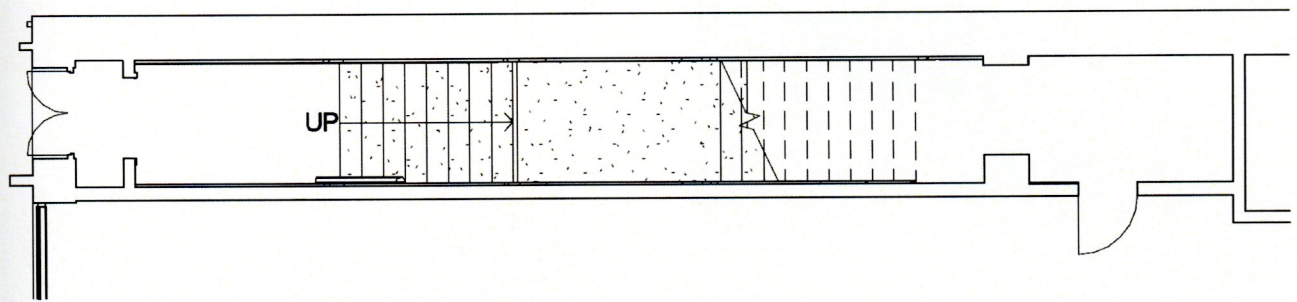
Looking up to link corridor



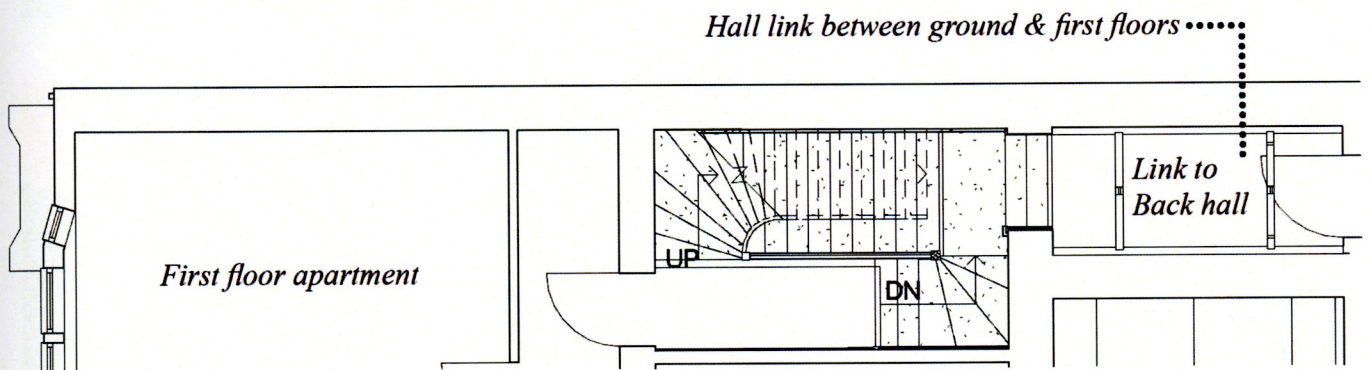
Isometric View of Ground floor Wainscot
1:20



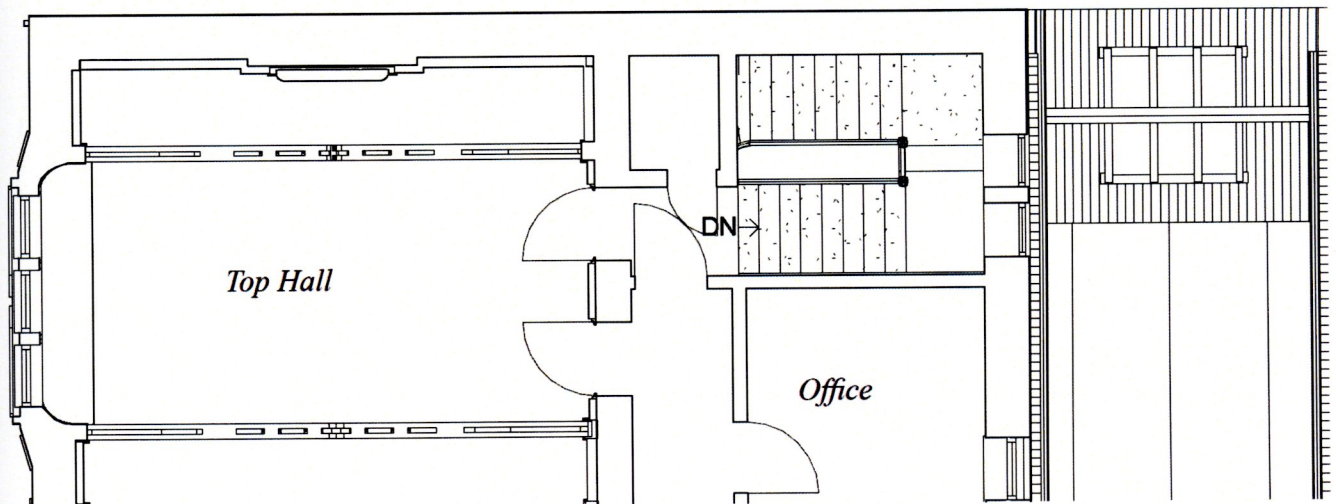
Location ISO - Staircase
 1:100



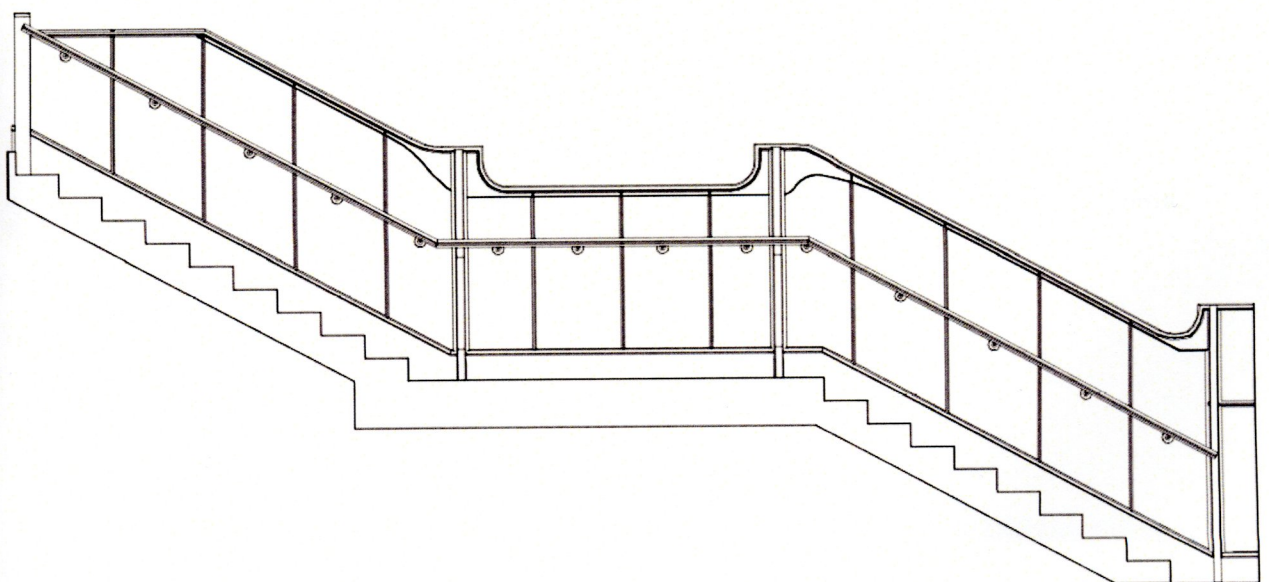
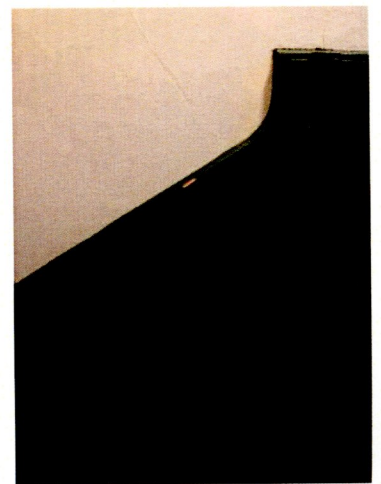
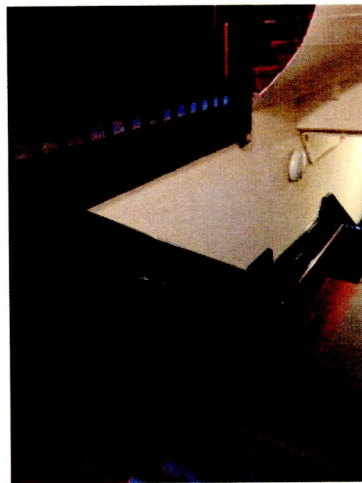
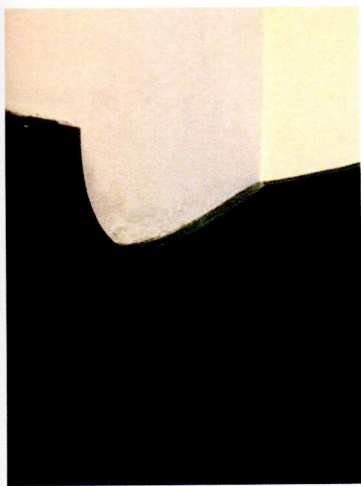
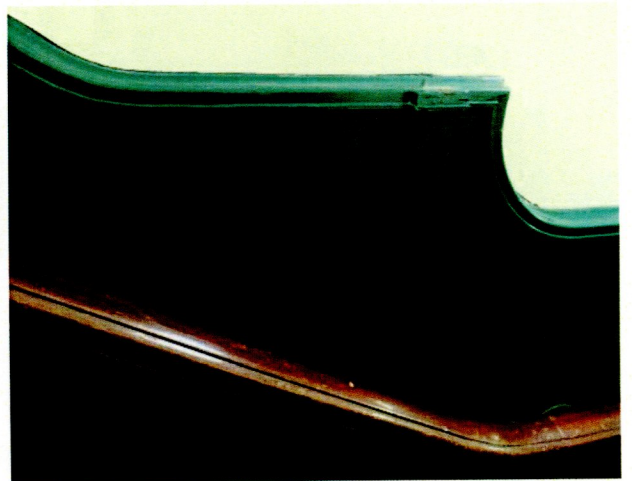
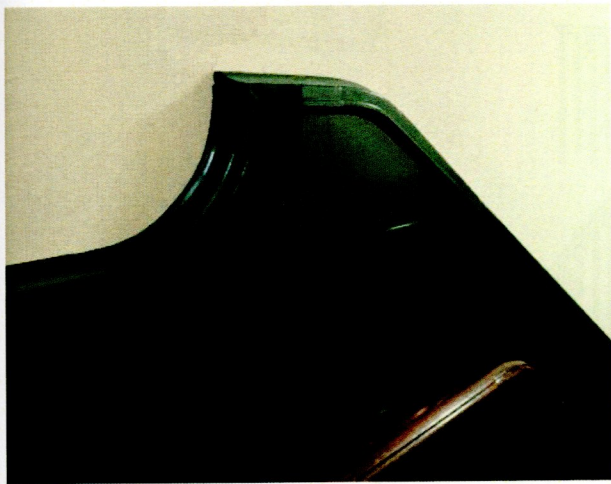
Ground Floor
1:100



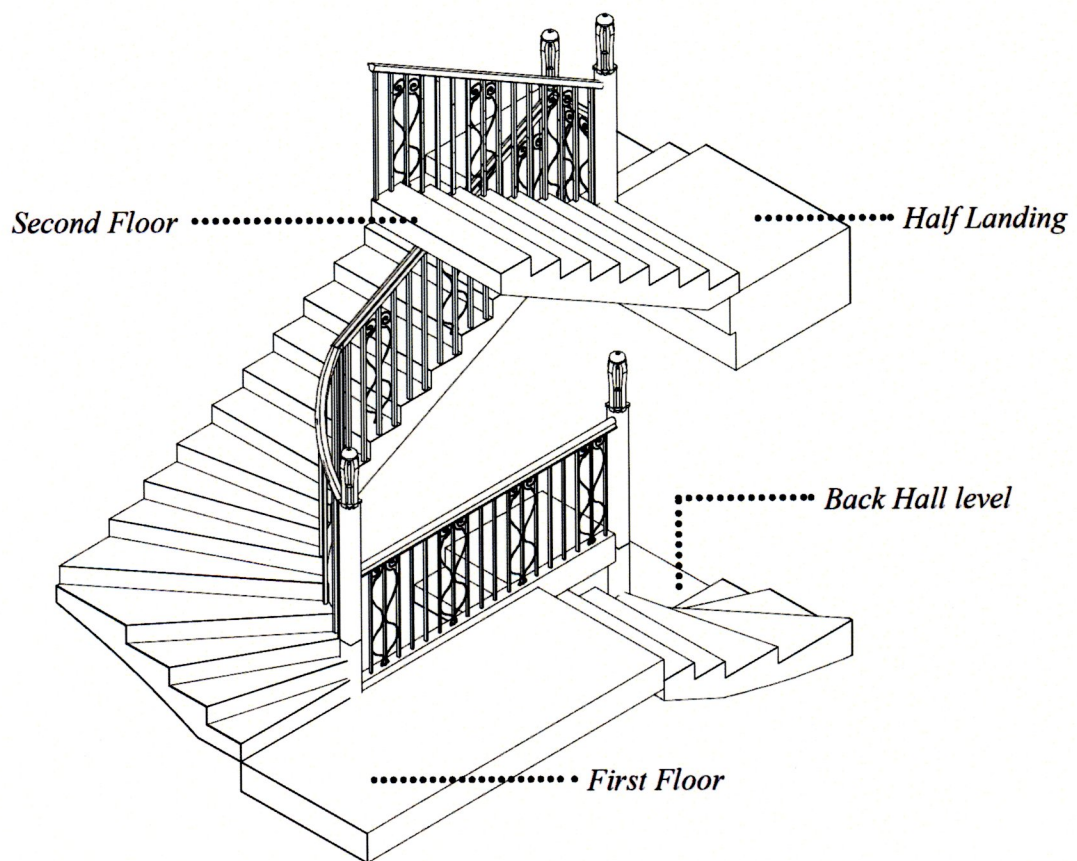
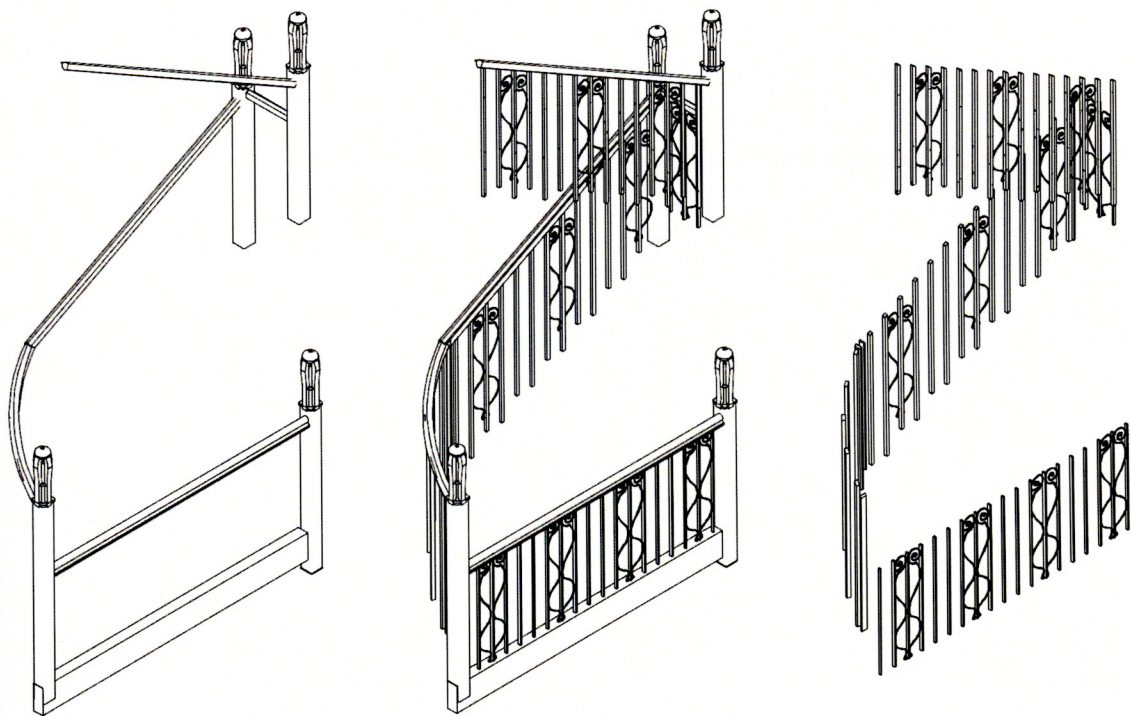
First Floor
1:100

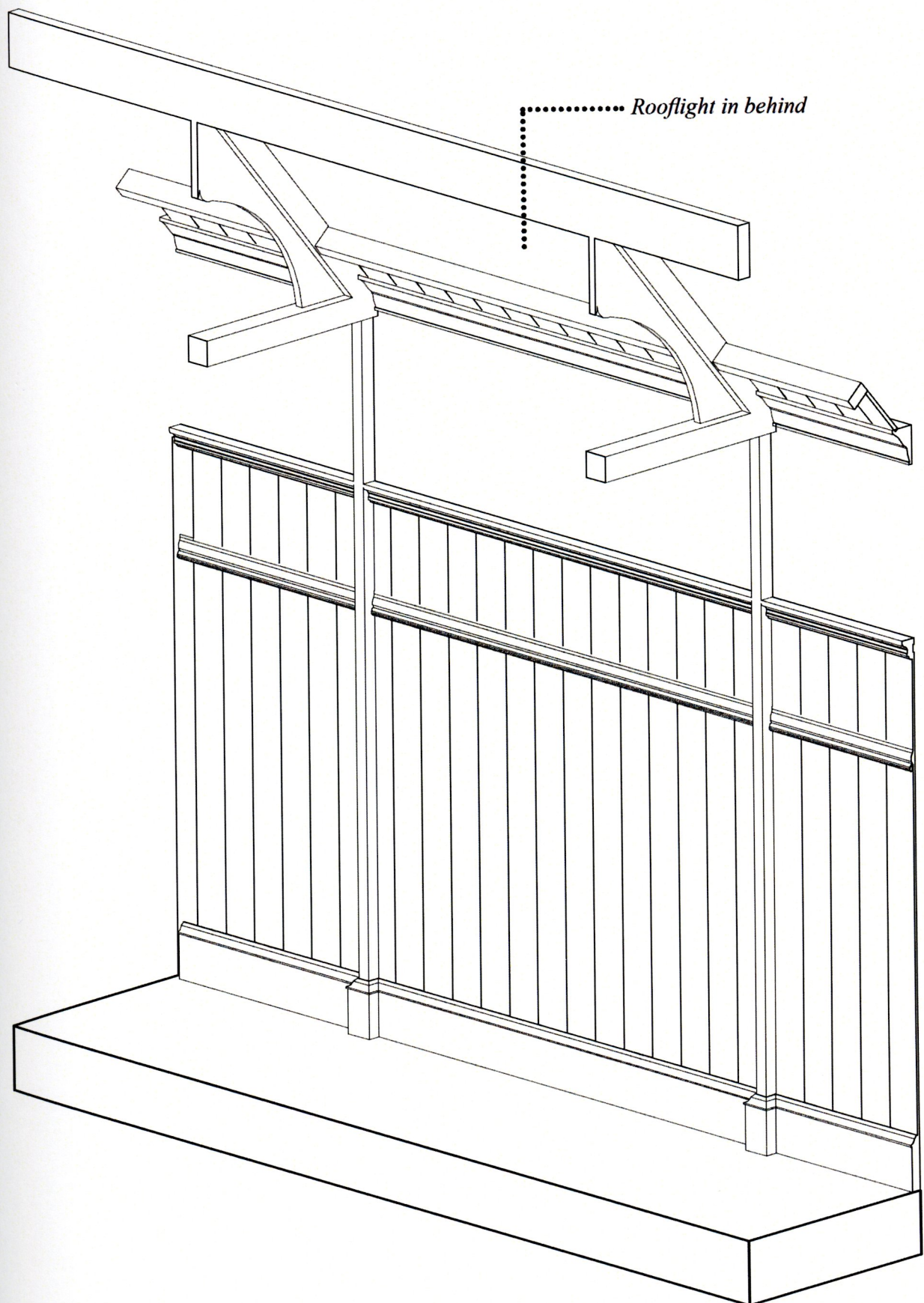


Second Floor
1:100

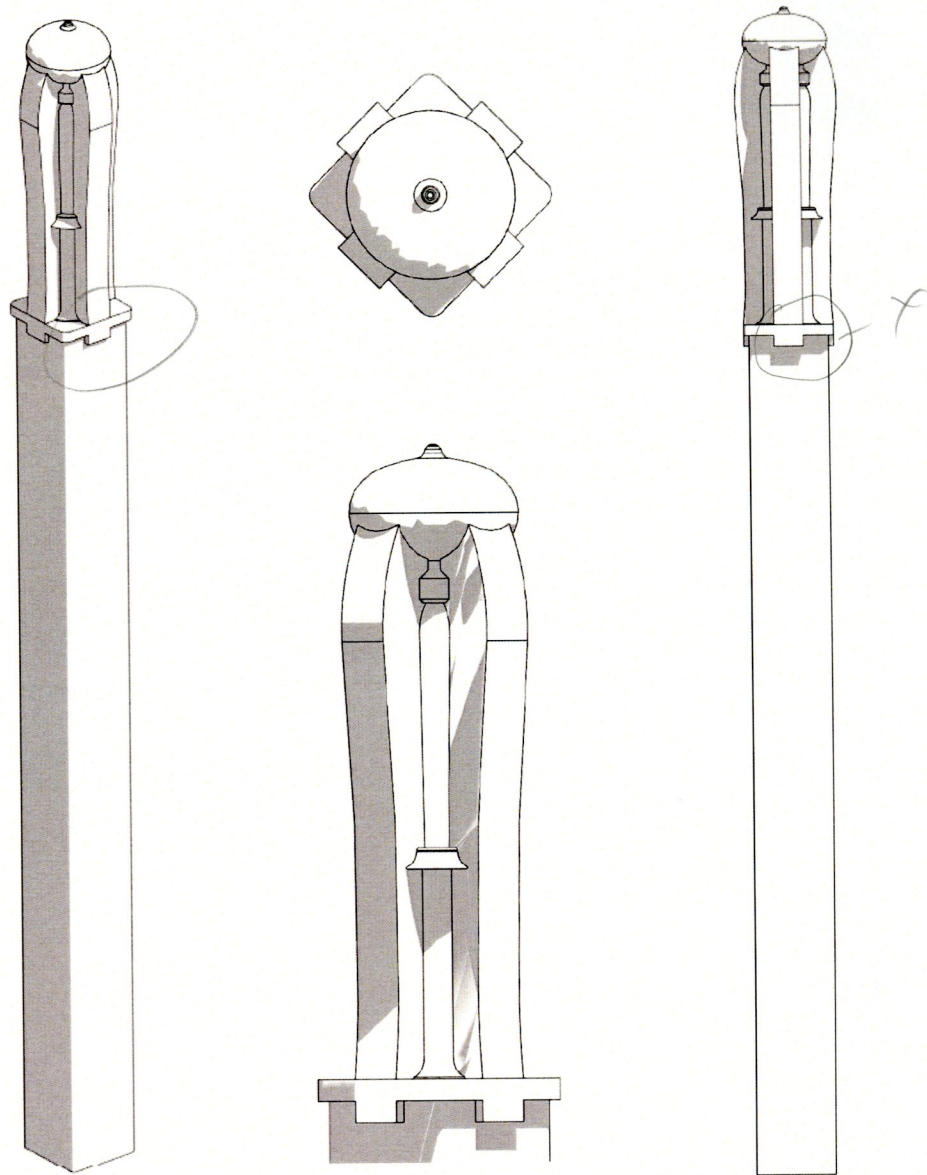


*Section through ground half landing
1:50*

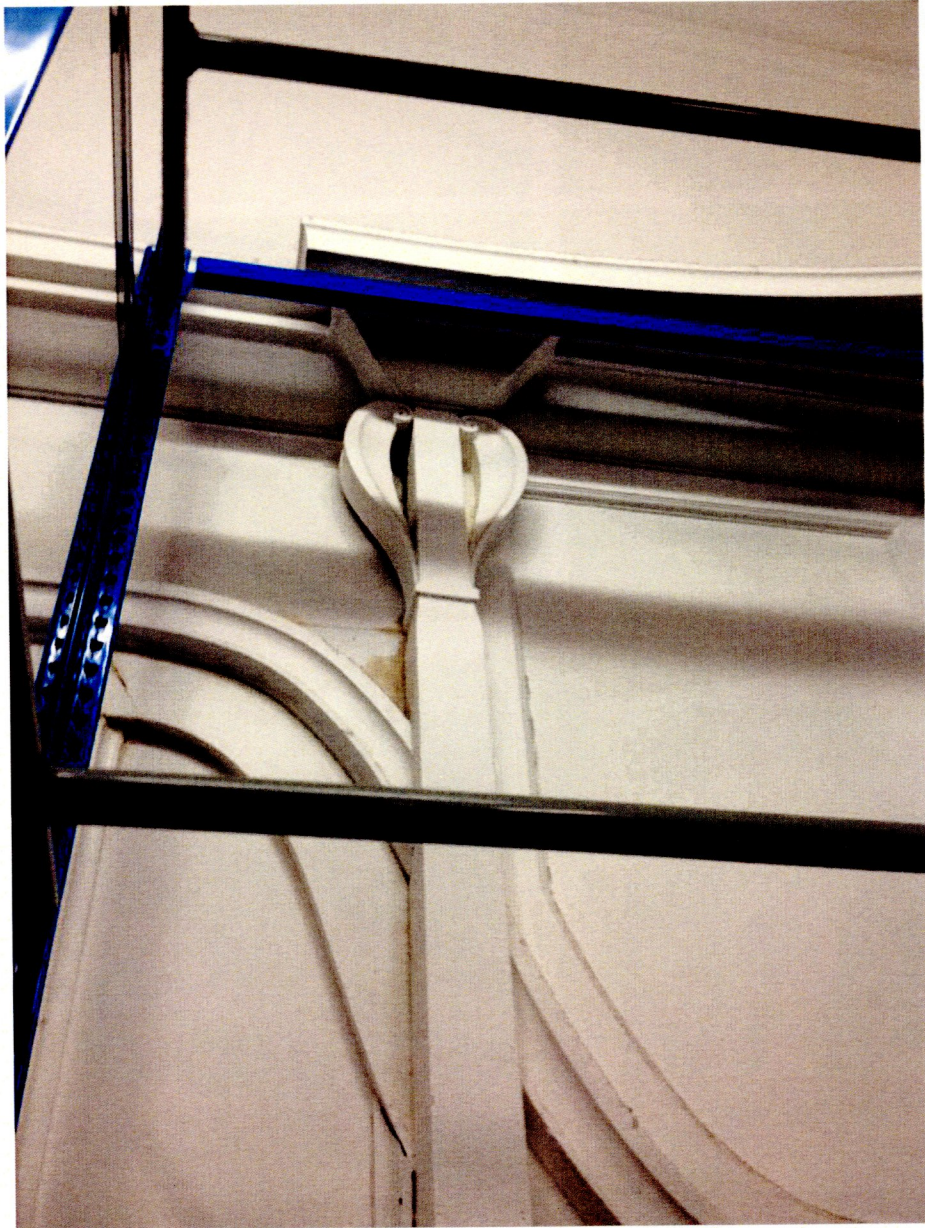




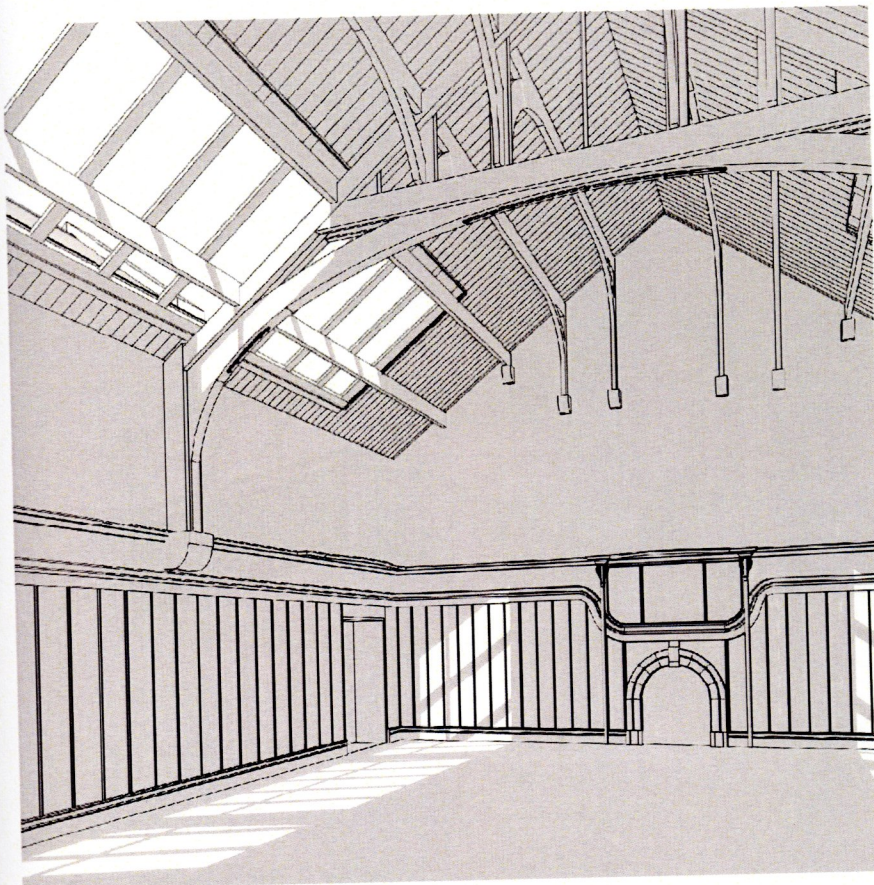
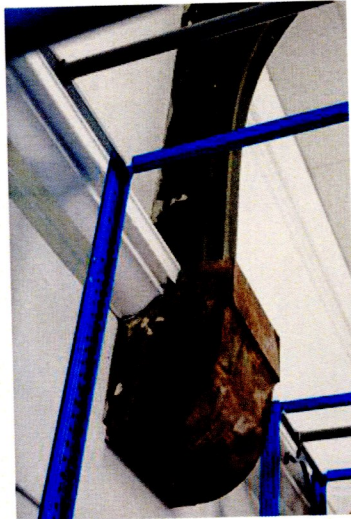
Link Hallway to Back hall
1:50



Newel Post detail
 1:20 / 1:10



B. R E A R H A L L



Clockwise from top left:

Floral capped decorative pillar

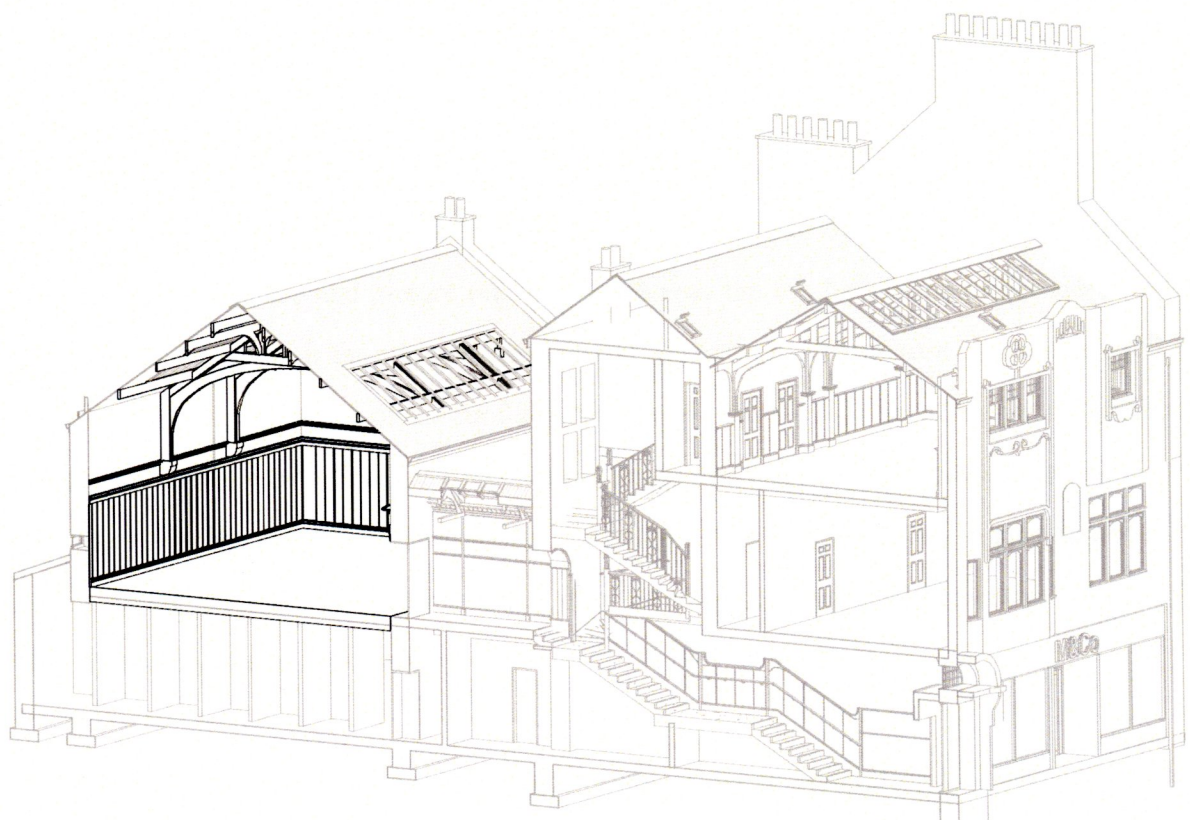
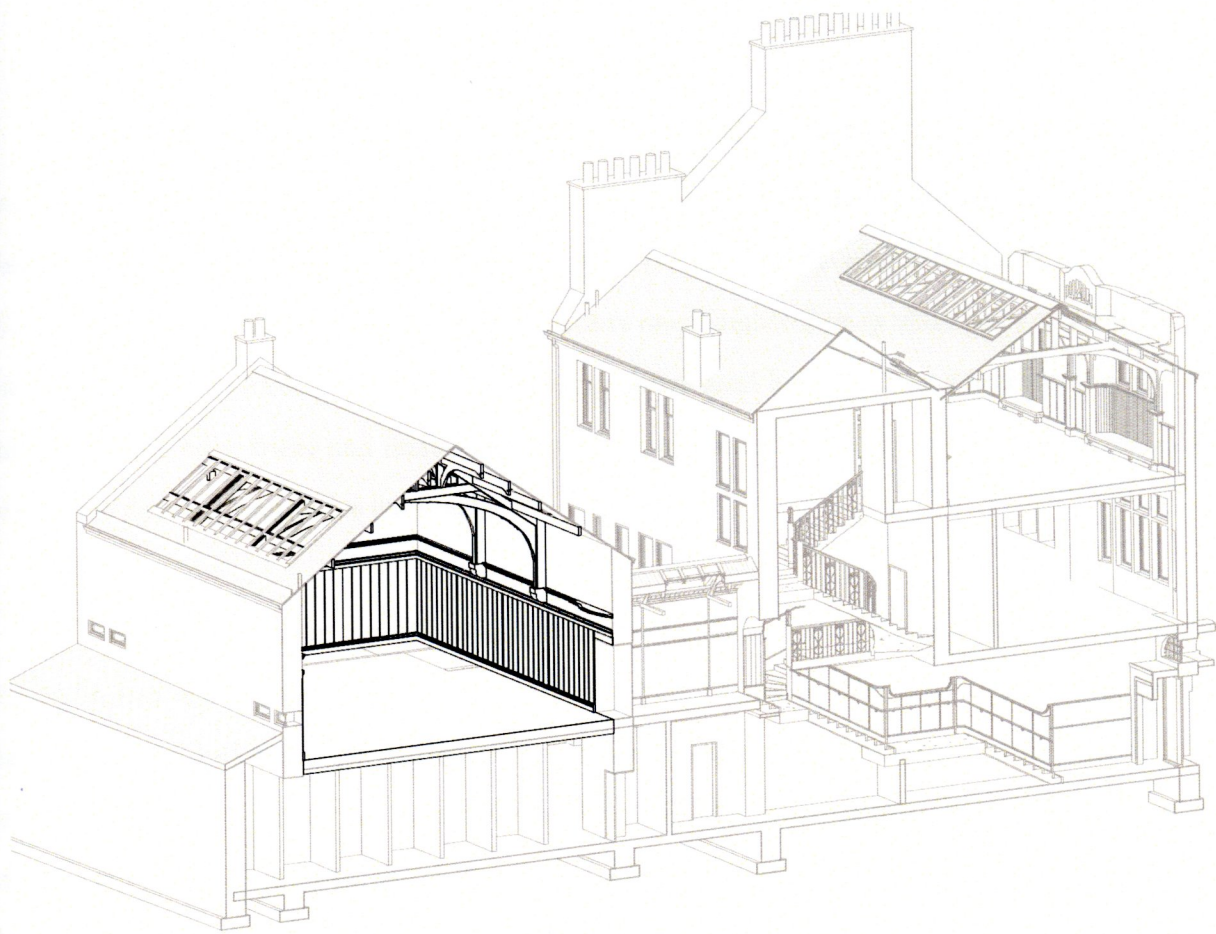
Large stone corbel (4 in room)

Looking up through the suspended ceiling to see the roof structure.

Corbels supporting purlins sitting in a line

The reason it was so difficult to survey this room; full of clothes & storage.

Perspective looking towards fireplace & entrance, height of wainscot and complexity of roof structure set this room aside from the top hall, it is unfortunate that this room has fallen into the worst condition of any in the building



Location ISO - Rear Hall
 1:100

Originally designed as the ladies hall in the building, the rear hall sits on a half level between ground and first, linked by the small but expressive linking corridor outlined in the previous section, the space has a simplistic, light and clean design style that Mackintosh would later develop and employ in his design of the Willow Tea rooms. The wainscoting in this space is much higher than in other parts of the building, with the exception of the linking corridor, it reaches up above head height before a number of other elements such as picture rails, frieze and finally the cornice up to the ceiling encircle the space, curving outwards around the doorway and above the fireplace.

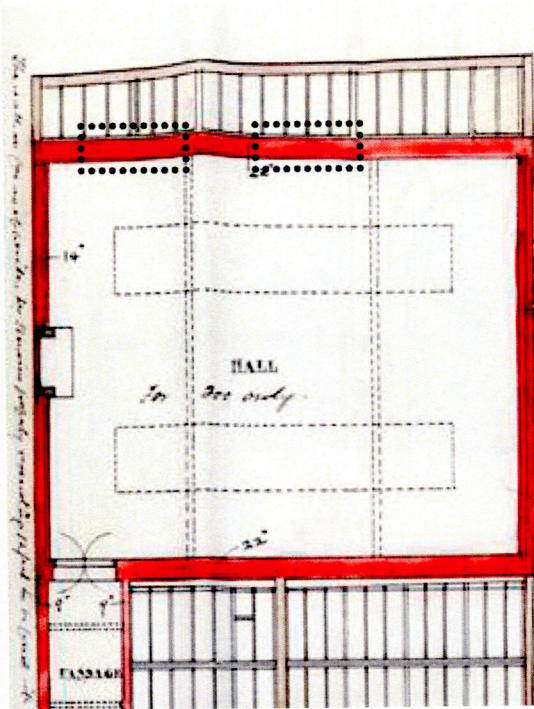
Differently from the top hall, this space doesn't have twin fireplaces facing each other, possibly due to its size; being smaller in length than the top hall, or perhaps due to an unknown furniture layout that Mackintosh had envisaged for the room. The roof structure differs to the top hall also, with curving, relatively expressive purlins that bend downwards to meet the twin roof trusses at the tie beam, as opposed to at the top chord. At the wall, the purlins are unusually engineered to all terminate at an equal level, with the corbels set in a line at the same height, this small change gives the roof a much more elegant feel and emphasises the slender nature of these roof timbers, in spite of the fact that it in fact has as much, if not more timber than the top hall.

The fireplace, much like the wainscot and moulding on the wall curves and sweeps dramatically in an extended circular form with minimal ornamentation. It is flanked by twin floral motifs that stand tall, supporting the mantelpiece and picture rail above, whereas the top hall is somewhat more rationalized and paired back, this room is far more quintessentially Mackintosh, the mixture of simplicity and flowing curves with the complex nature of the roof structure shows the playfulness of the young architect's eye for design, however the twin floral pilasters are the things that leap out and scream Mackintosh the most, a feature later seen in a number of his sketches and designs. It is also interesting to note how the wainscot flows through the fireplace, whereas on the top floor the fireplace interrupts the wainscot, keeping in line with the style and vernacular of each room.

The space is top lit, with large rooflights casting a gentle diffused light into the space that plays off the complex form of the roof structure, there are also currently 4 small rectangular windows set into

the eastern wall to the right of the fireplace, at irregular heights, however these are not shown in the 1894 drawings, as well as being at two different heights that clash with the wainscot, one can make an assumption that these are not original features of the space.

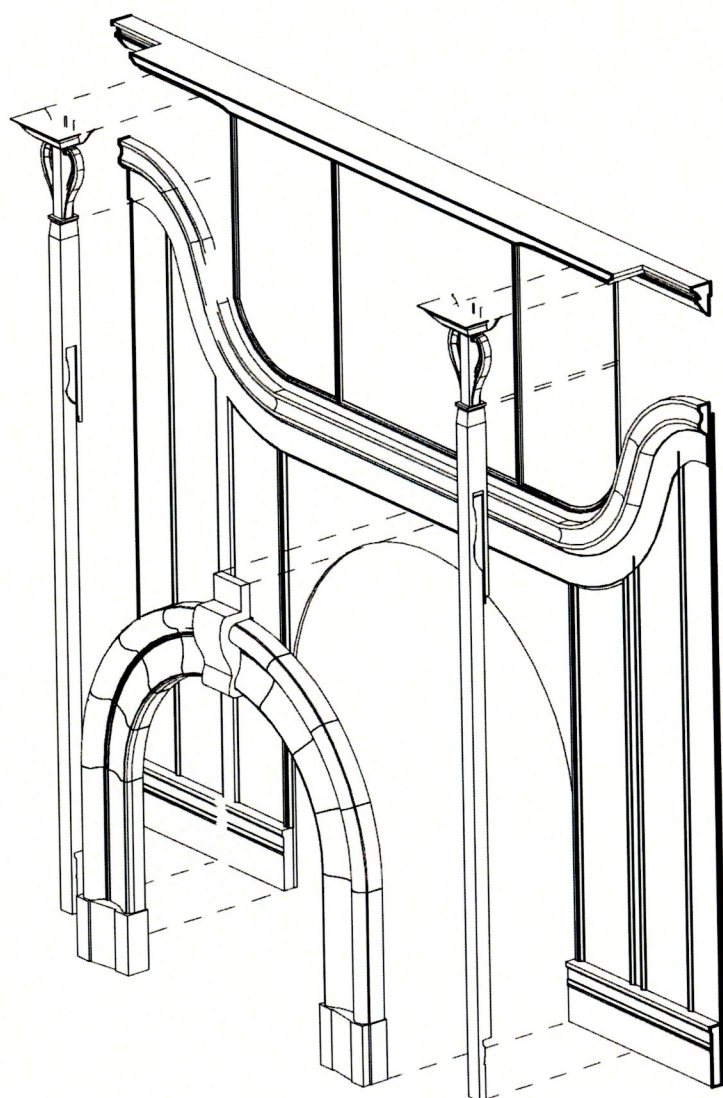
The difficulty in surveying this space was one of access, both because the space belongs to the ground floor tenant, meaning that access had to be pre-arranged with them & their senior staff, as well as in terms of navigating the maze of stacks of clothes, coat hangers and other miscellaneous storage. This room also currently has a number of staff bathrooms constructed out of poor quality partition walls, it was on top of these walls that one has to stand to peer through the partially collapsed suspend asbestos ceiling tiles to gain a view up to the spectacular, but currently secretive roof structure.



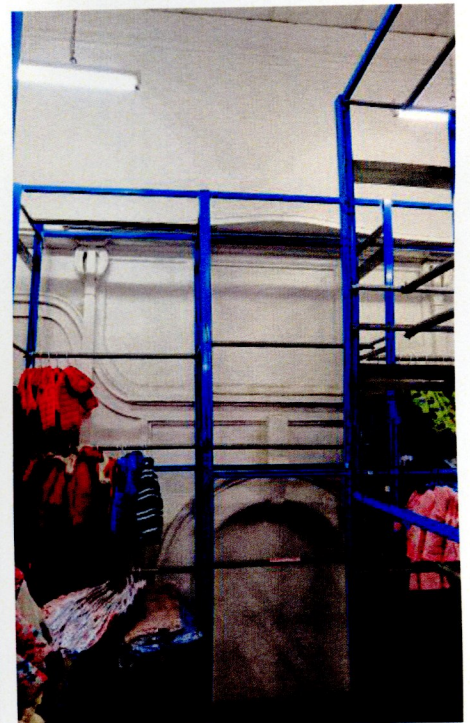
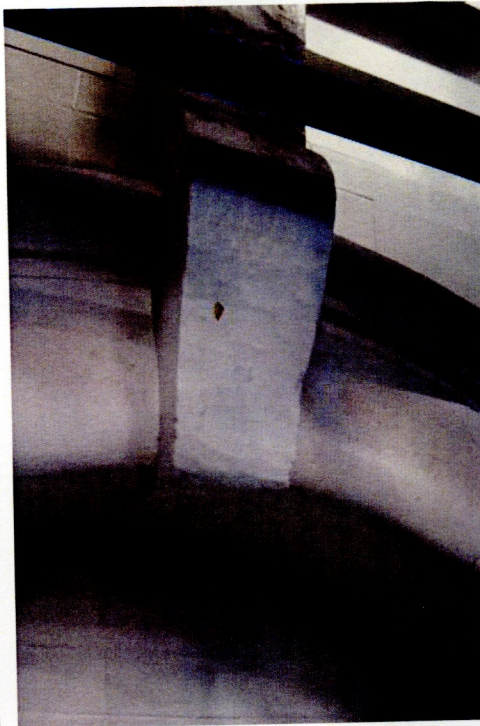
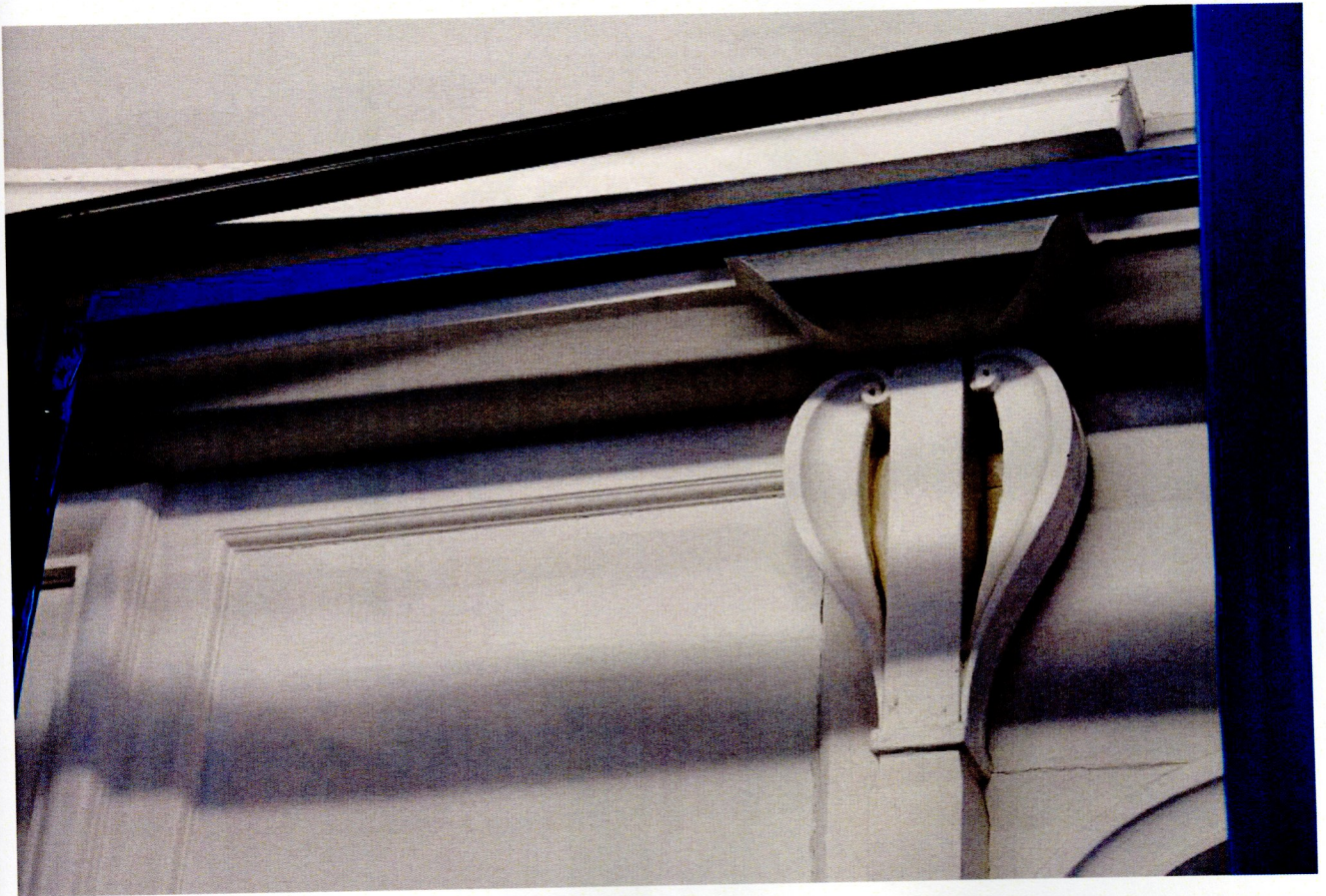
1894 plan of rear hall, current window locations shown dotted on eastern wall.

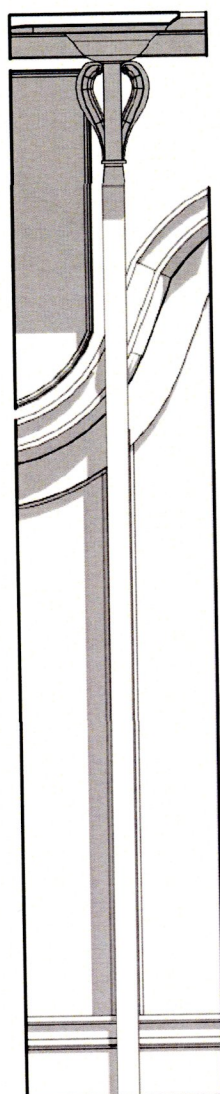
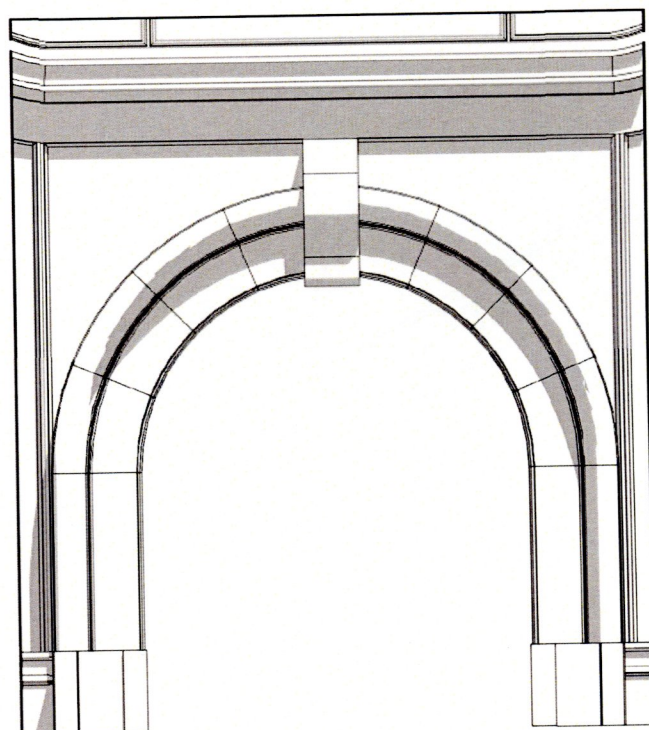
Photo of one of the windows, note lack of wainscot around opening.



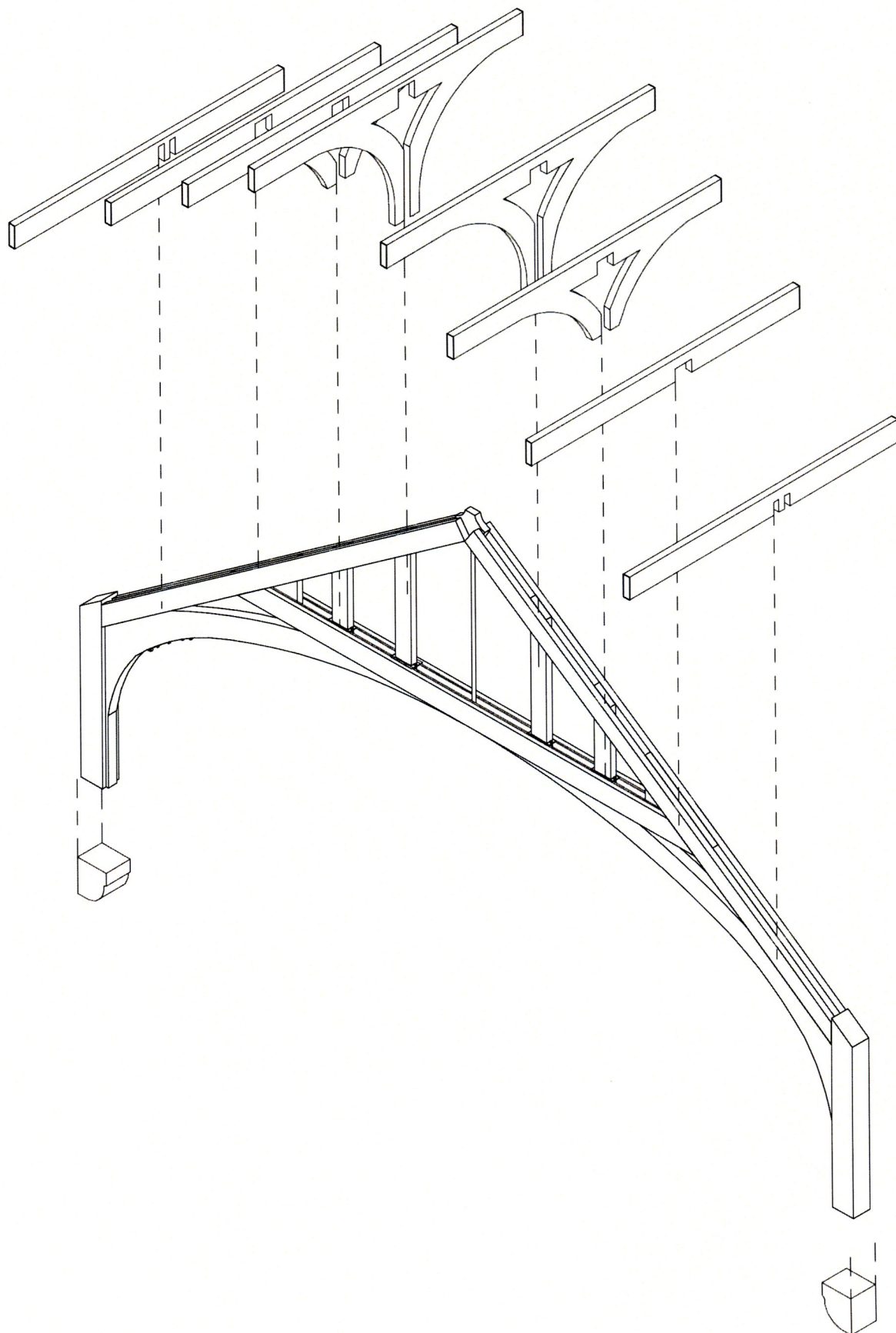


Fireplace details
1:25

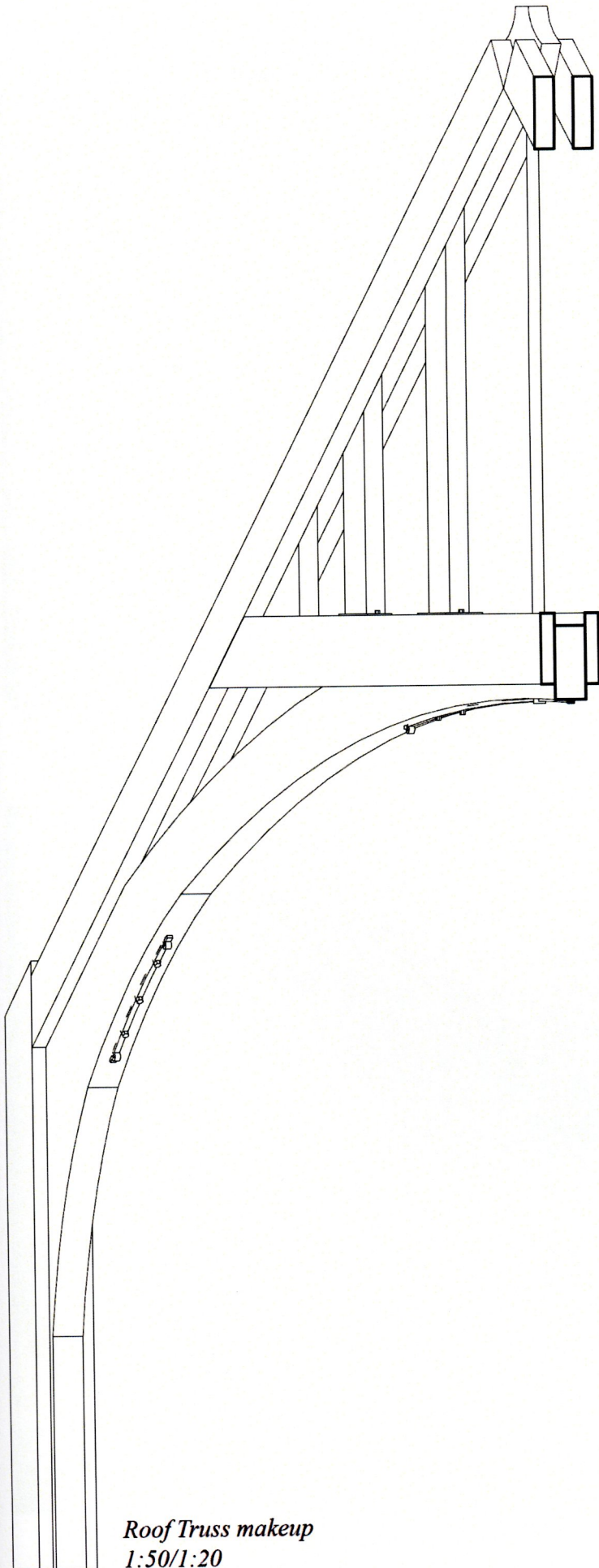




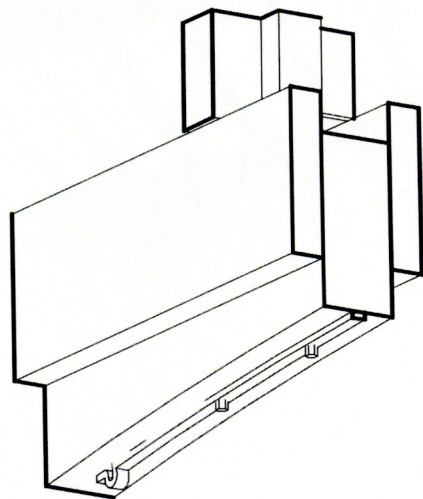
Fireplace details
1:20

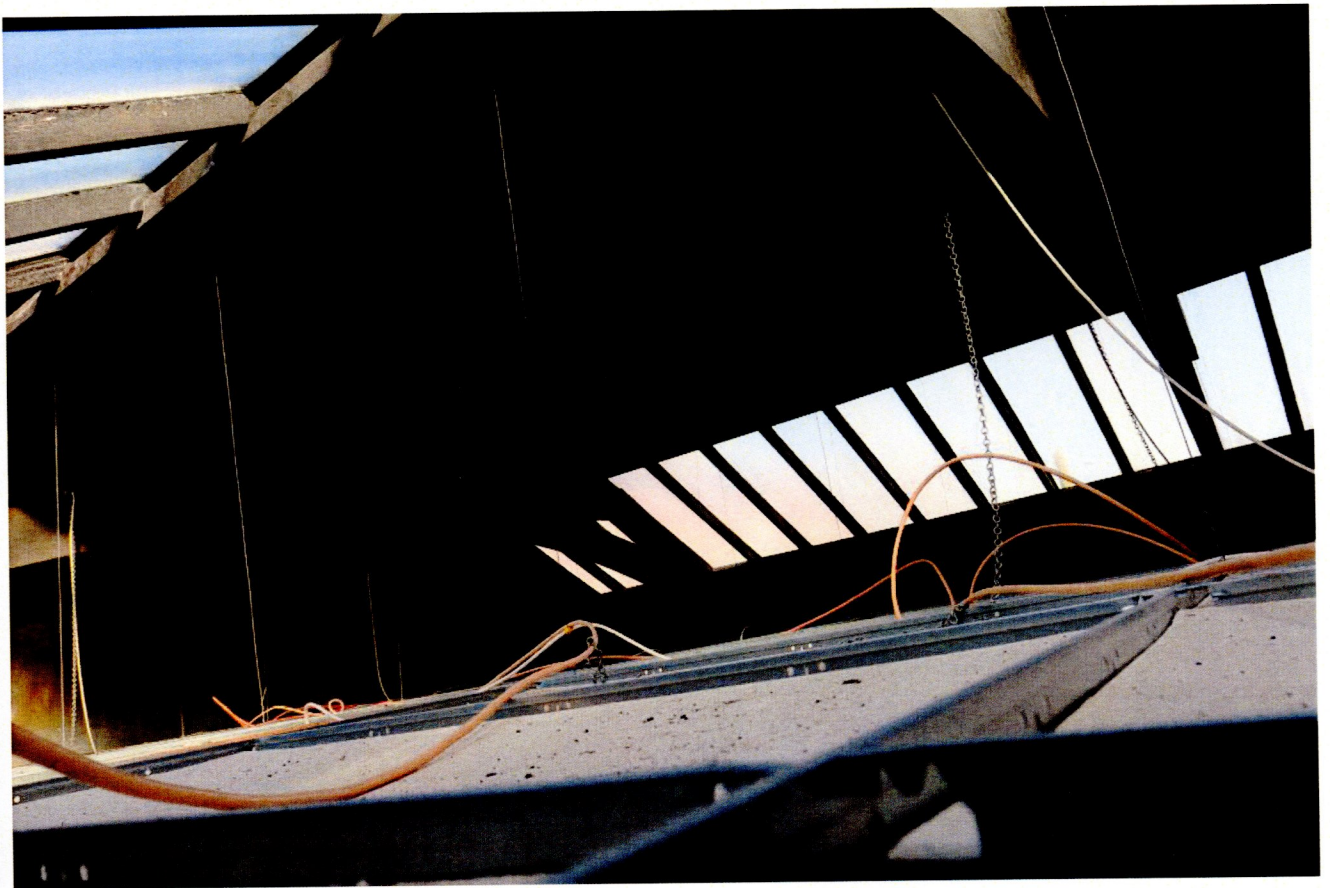


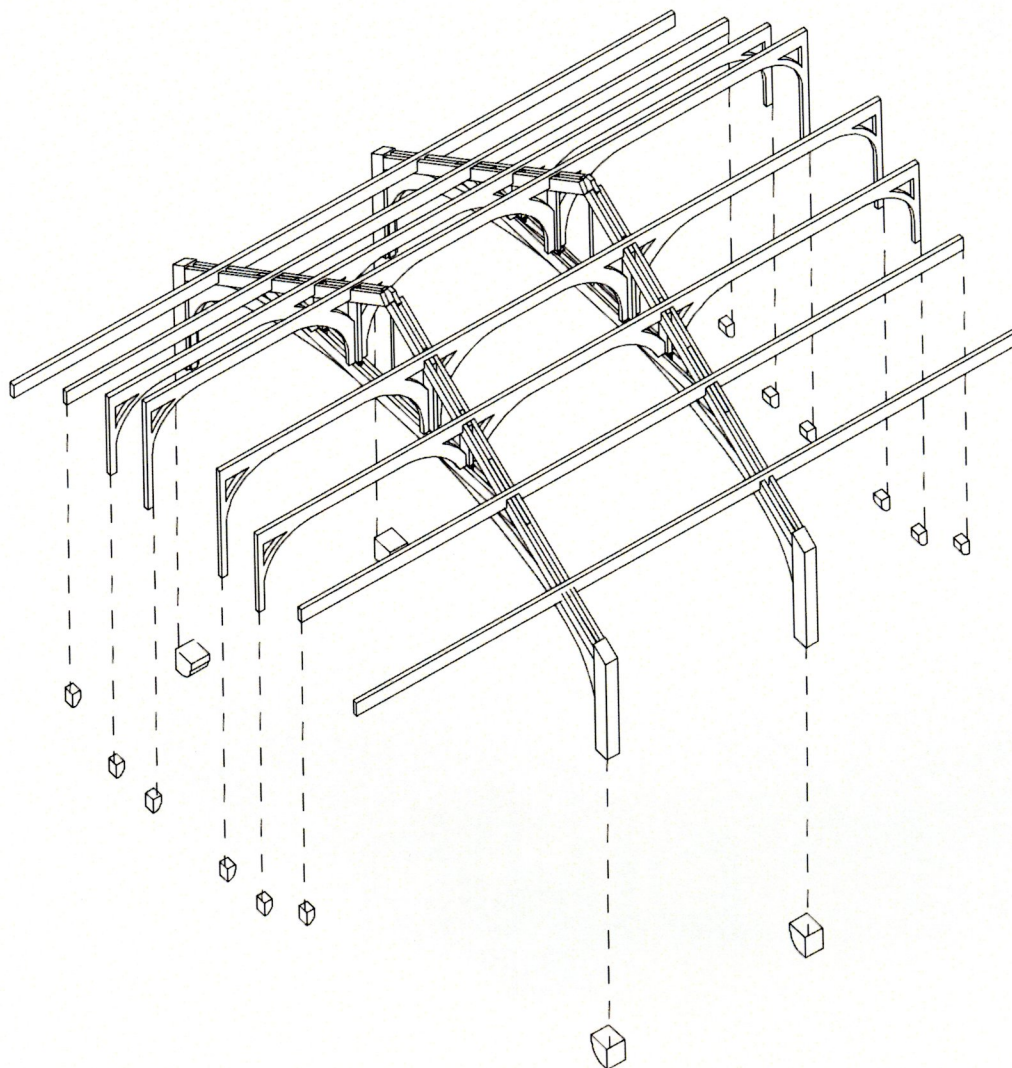
Roof Truss + primary structure
1:50



Roof Truss makeup
1:50/1:20



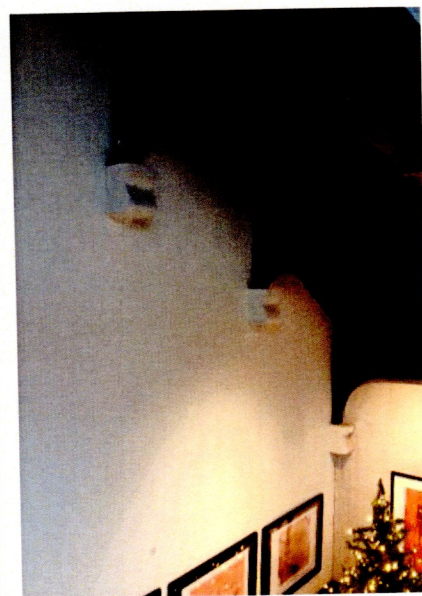
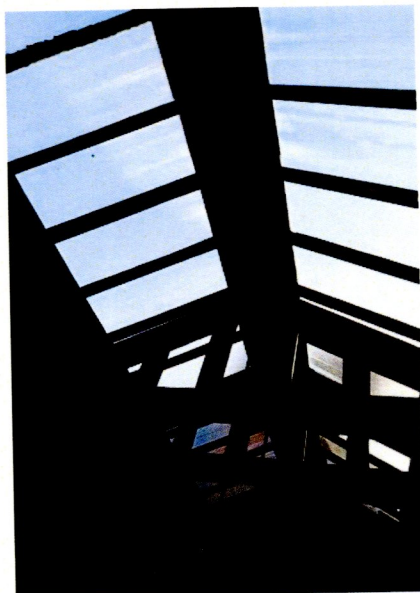




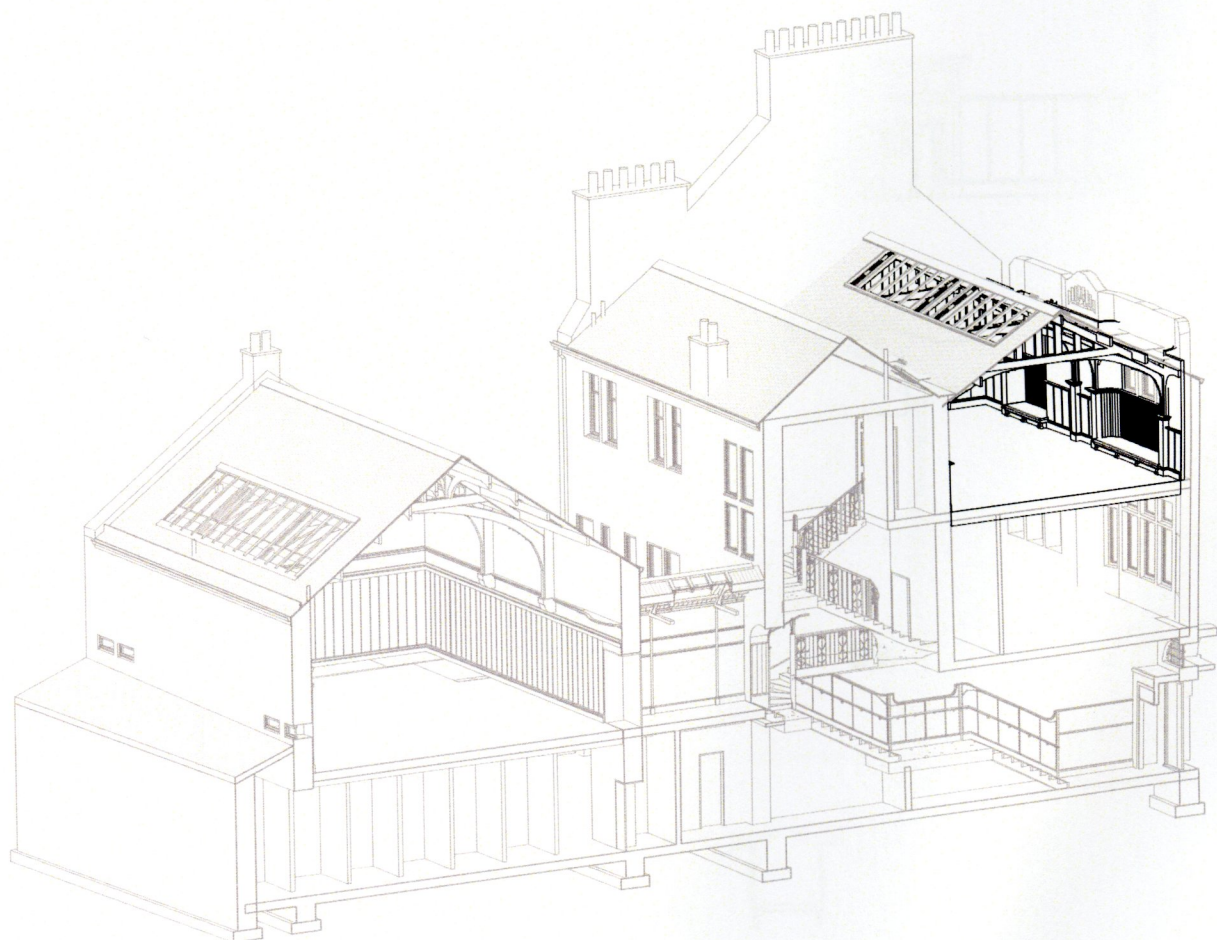
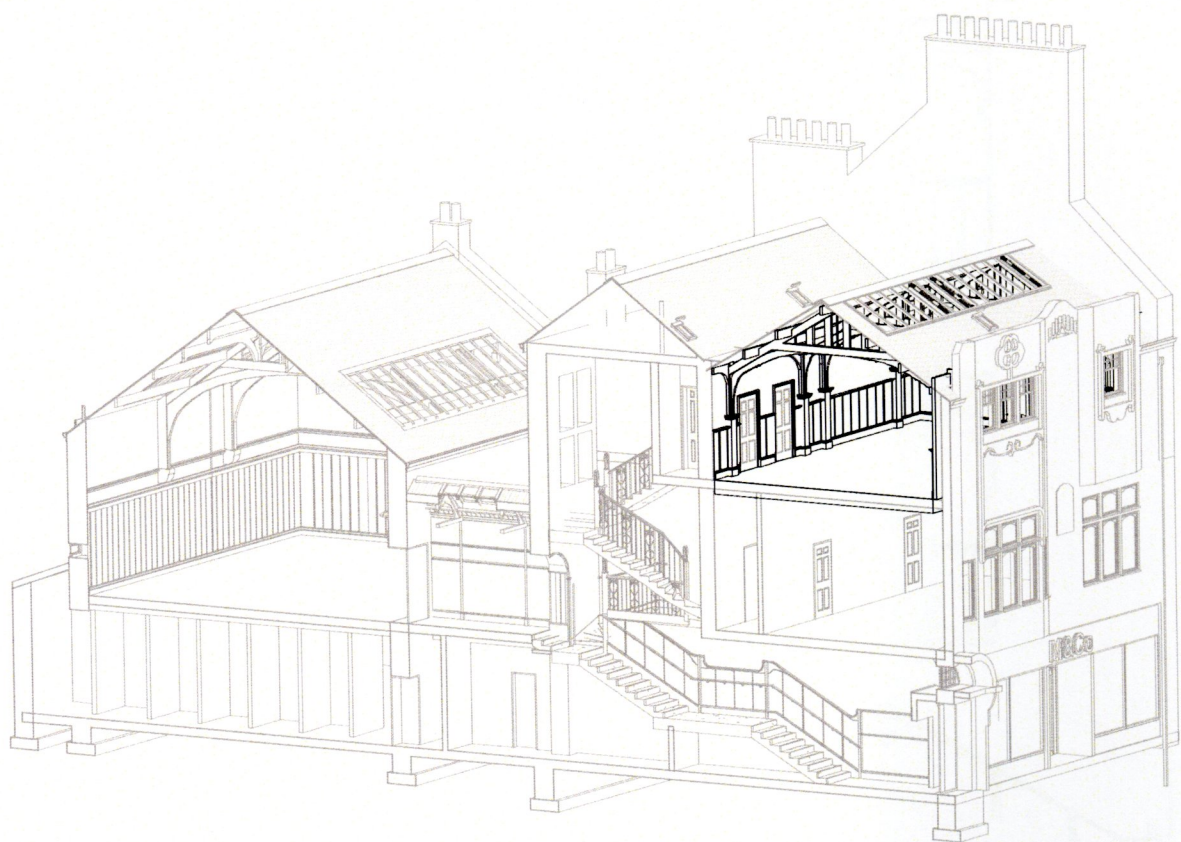
Full Roof Structure & relationship to corbels
1:100



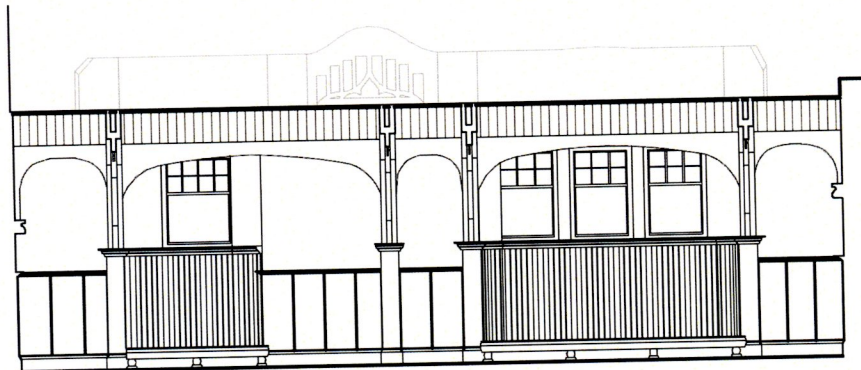
C. T O P H A L L



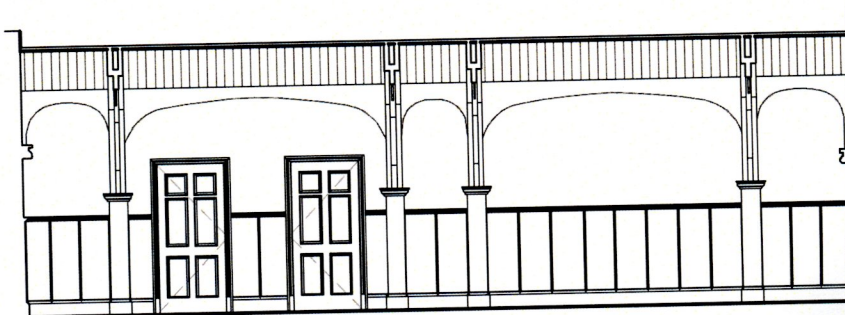
*Clockwise from top left:
Looking up to central rooflights
View lengthways down the hall
Corbels & purlins
View to other end of space
The view down from on top of a scaffolding tower.
Roof structure against the clouds.*



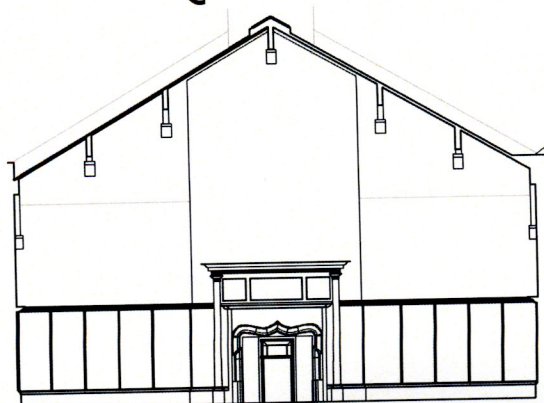
Location ISO - Top Hall
1:100



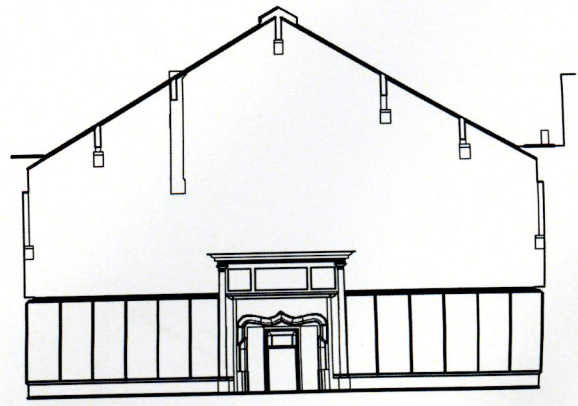
A



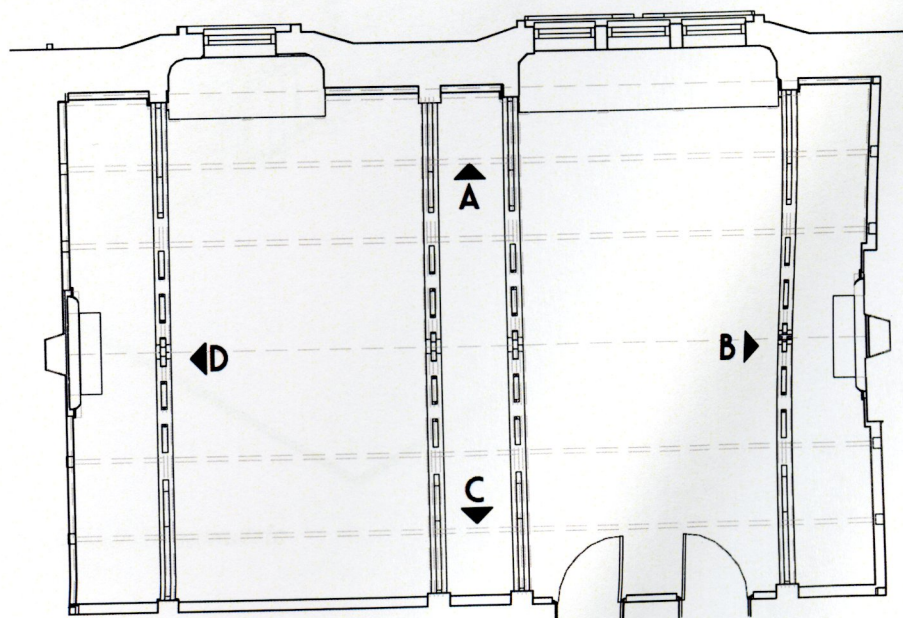
C



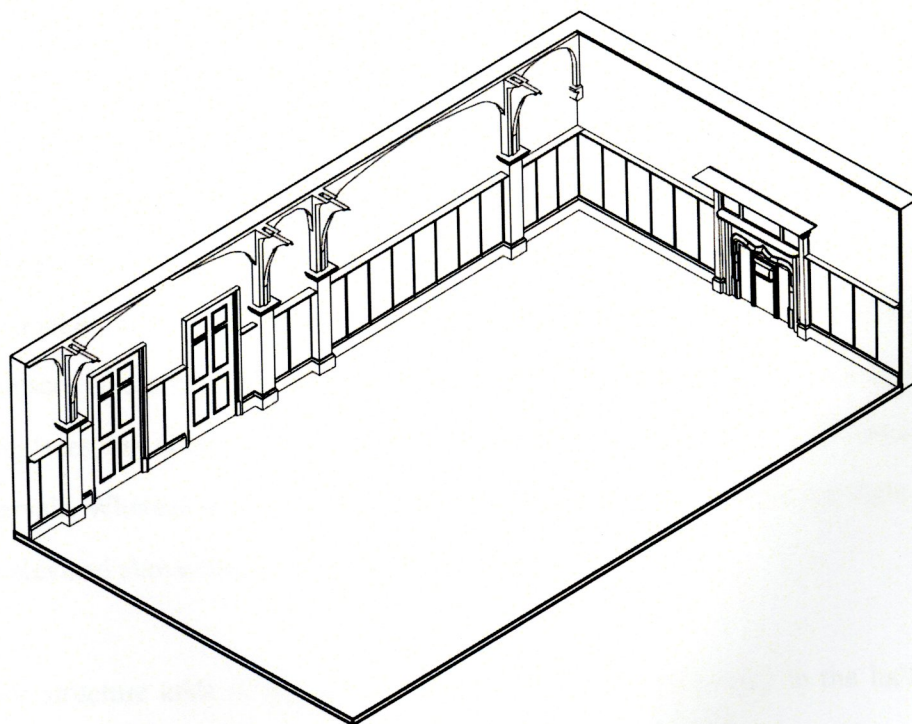
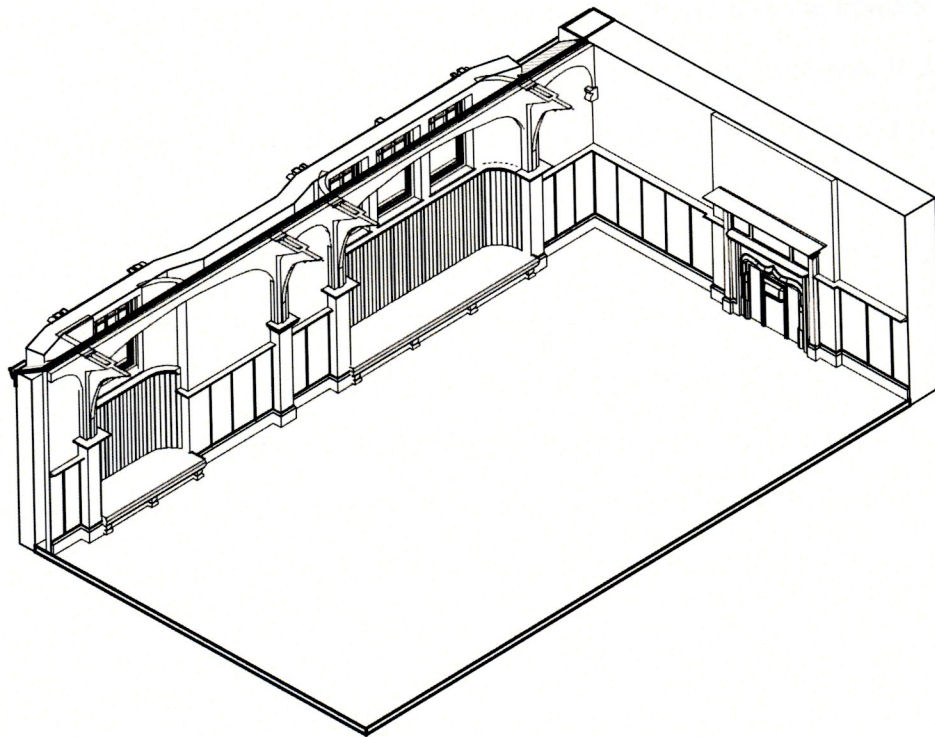
B



D



Internal Elevations
1:100



Internal Axonometric
1:100

C - Top Hall

The black timber clad hall at the top of the building was designed as the primary function hall in the building, flanked by a corridor with ancillary rooms & office spaces to the east, it sits high up, with spectacular views out to the Clyde estuary via large bay windows with complex curved wainscotting.

This space, while being accessible and easy to survey was a particularly time consuming process, the number of bespoke elements in the space (fireplaces, alcoves, roof supports) meant that there was a large number of measurements that needed to be taken. It was also from surveying this room that I was able to make educated guesses as to some of the finer details in the rear hall; with the aid of a scaffolding tower I could get up close to the roof trusses, enabling me to fully measure and understand their structure (*meaning that I could estimate the proportions and makeup of the roof in the rear hall, in spite of it being blocked by the newer ceiling*).

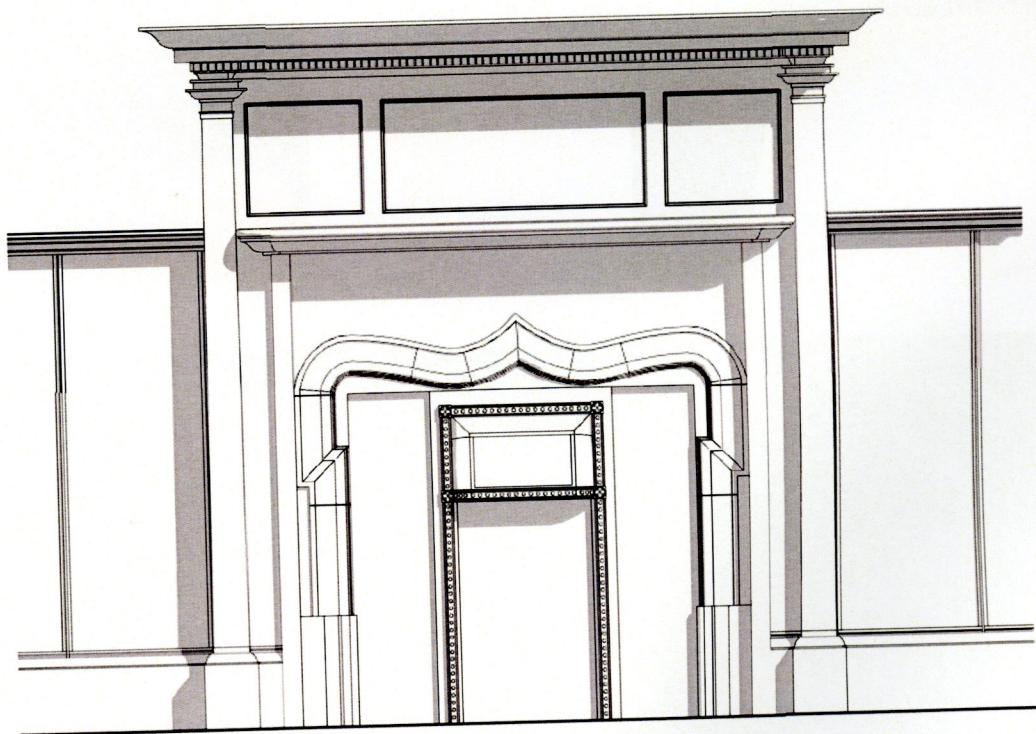
The space flirts with being symmetrical, the shorter walls to the north and south are dominated by the twin fireplaces, cast in black iron with a complex & geometric black stained timber mantelpiece and surround, this is a stark contrast to the more graceful curving white stone and timber fireplace in the rear hall on the first floor. The wainscots that clad the walls are a more human scale than in the first floor hall, perhaps offering the option to lean or rest a glass on the shelf that tops it. The room is punctuated by two alcoves that step out and up from the centre of the room, filling the spaces created by the curving external façade's bays. These spaces would have been originally intended as platforms from which one could look down onto the snooker/billiard table in the room from an elevated position (albeit only 300mm).

The wainscot is interrupted more frequently in this hall, making this space a feel more active and busy: doors, fireplaces, bay windows and columns supporting the roof truss break the lines of the woodwork at irregular intervals. Whereas in the rear hall, the room sits as an *uninterrupted rectangle and the structure* of the roof sits elevated above the wainscot on large stone corbels.

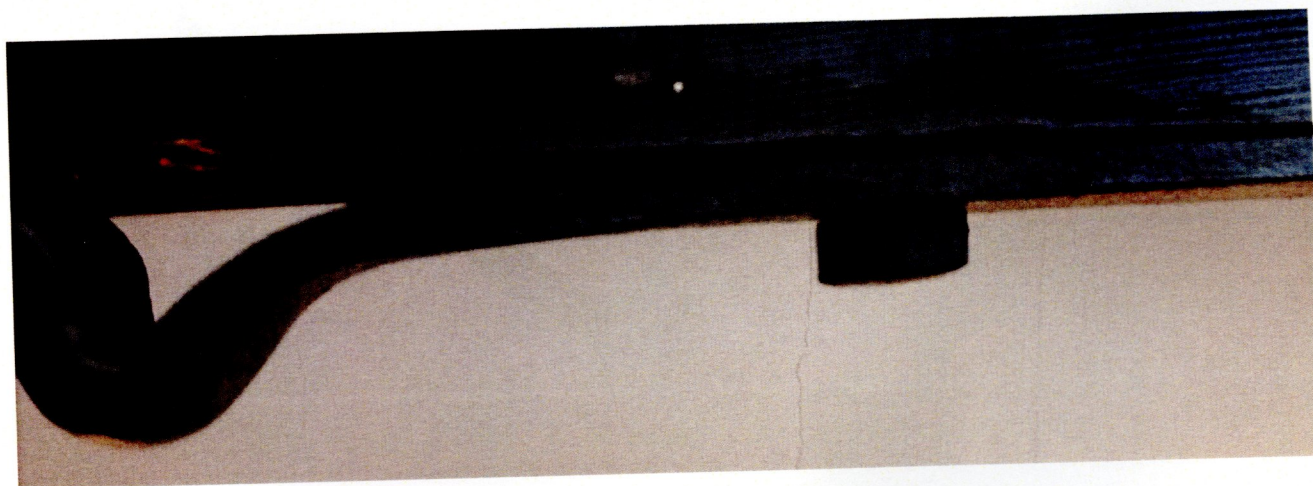
The roof structure adds to the sense of balance and near-symmetry in the hall, 4 trusses sit at symmetrical but irregular intervals, with a less complex construction than their neighbours in the south hall (*partially due to the smaller span & number of the trusses, 4 v 2*). The trusses continue down to the wainscot before settling on timber faced supports that help to punctuate the space in the room, continuing the rhythm of the roof down to the floor.



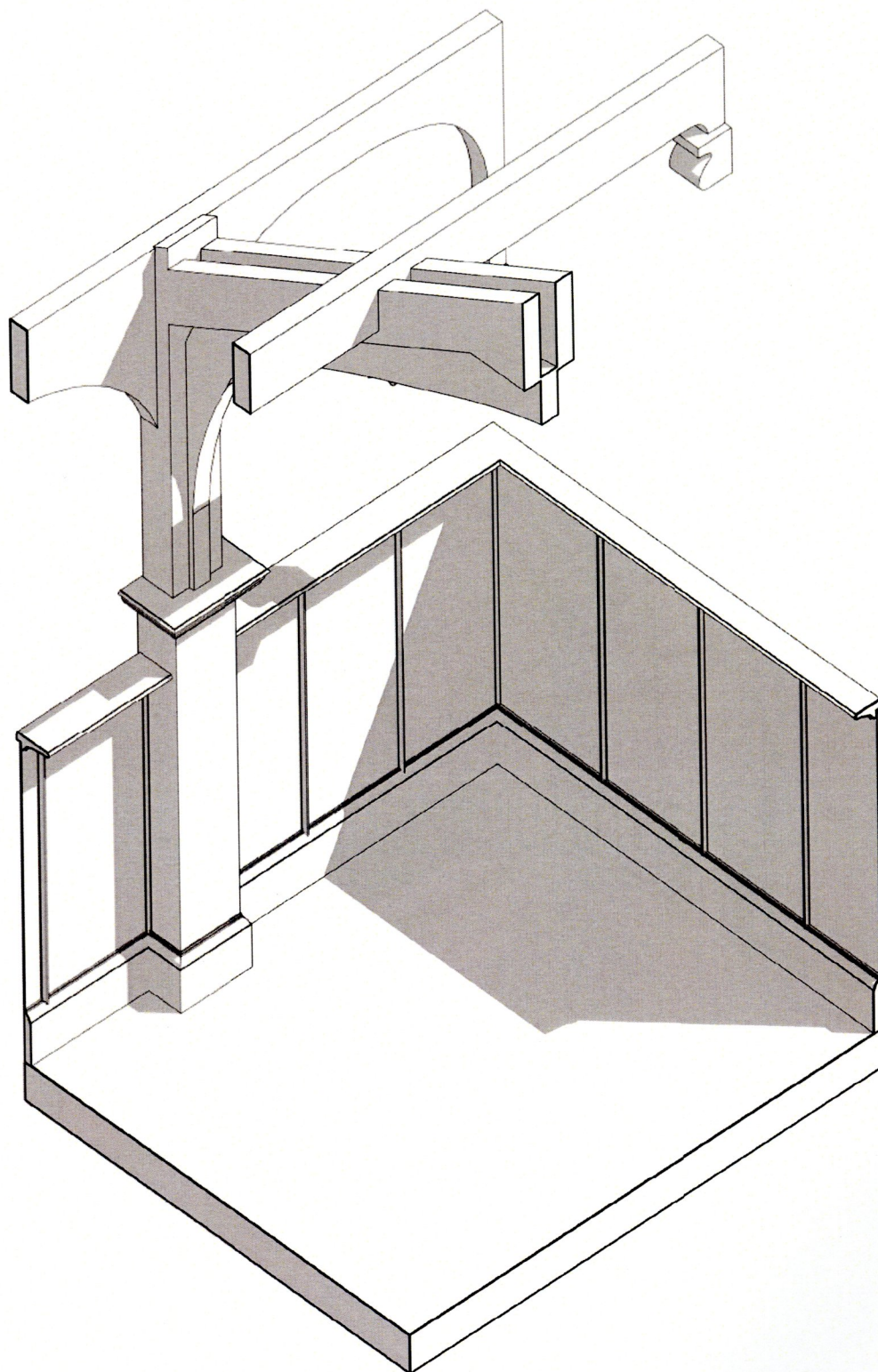
Photos of one of the two identical fireplaces at either end of hall



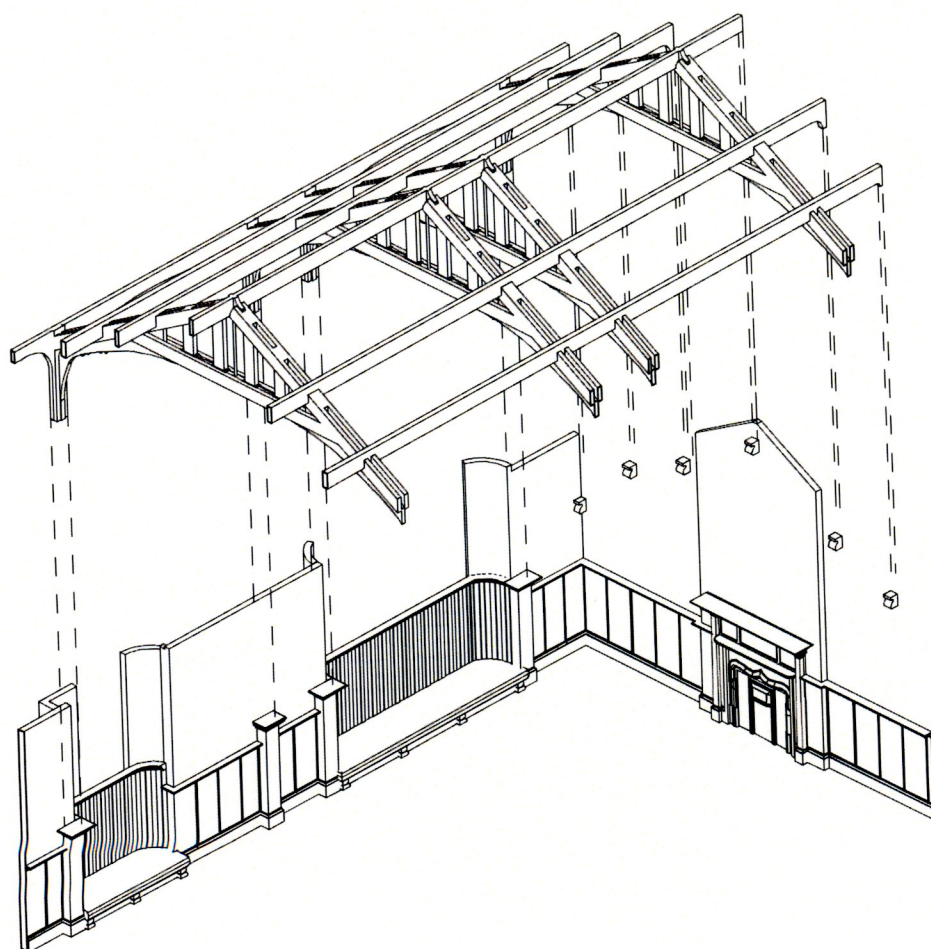
Fireplace
1:20



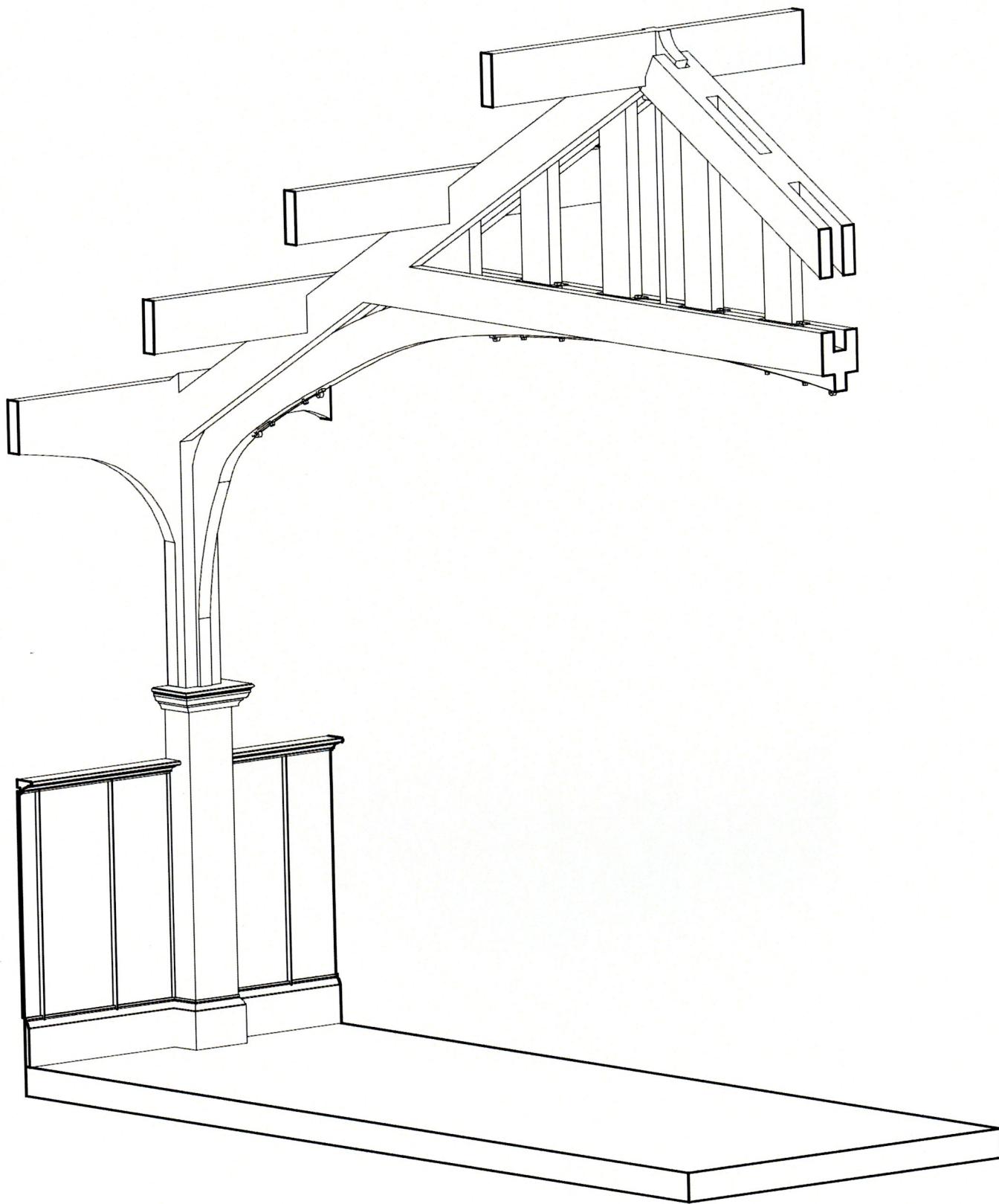
Various photos of roof truss & ironwork



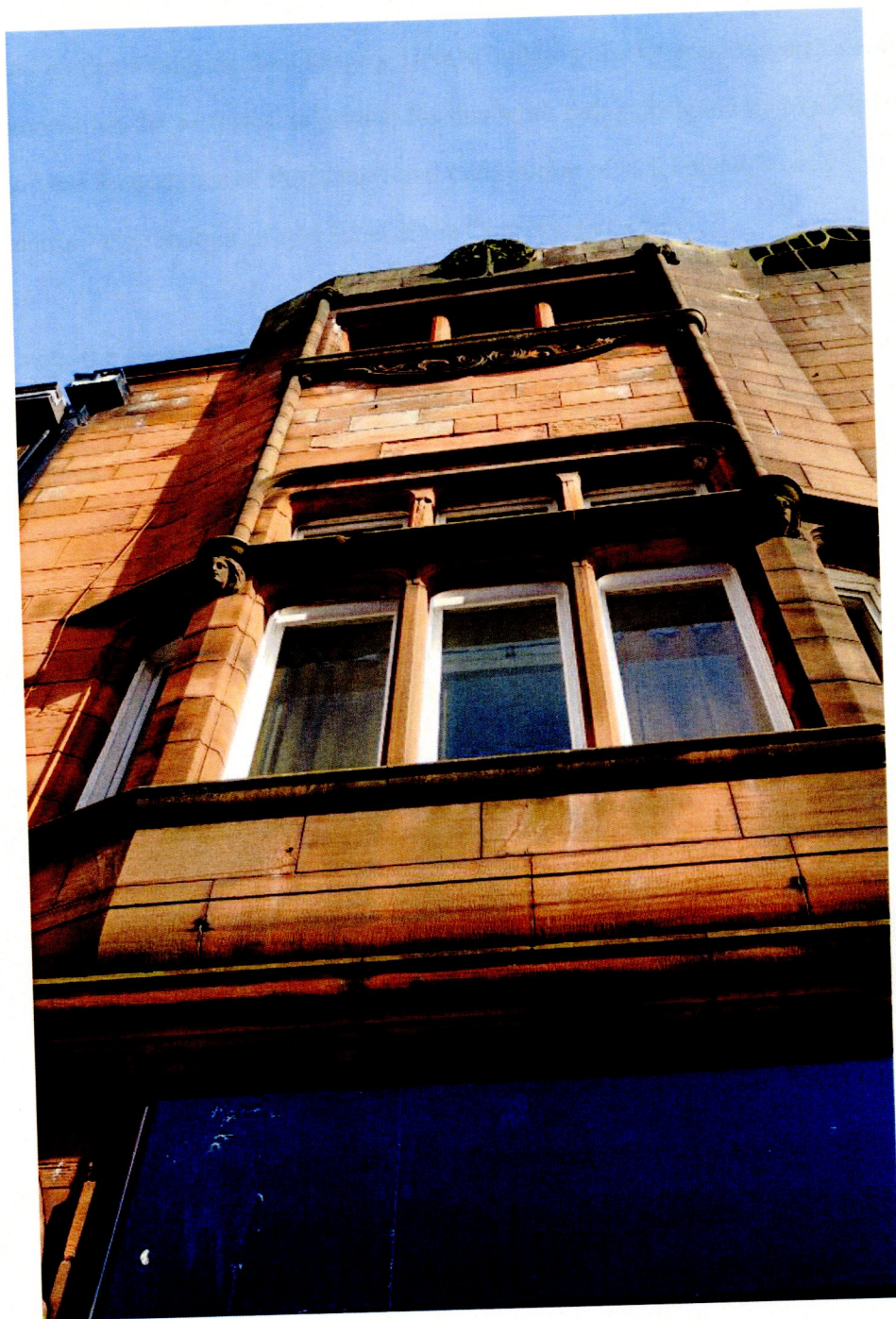
Wainscot & roof structure
1:20



Roof structure & corbels
1:100



Truss & Purlins
1:25



IMPRESSIONS & CONCLUSIONS

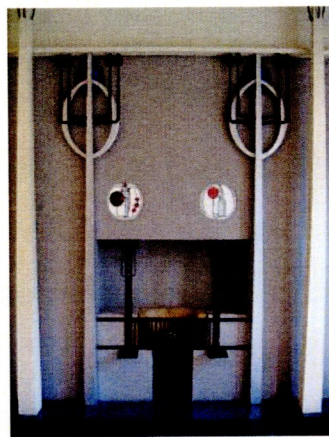
In surveying this building, exploring the history of Honeyman & Keppie and gaining a more in depth understanding of Mackintosh's early career in architecture I have been left feeling much more sure that the Conservative club at no. 40 Sinclair street in Helensburgh is in fact one of Mackintosh's 3 or 4 earliest completed works, alongside the Glasgow Herald building and Queen Margaret's college.

I will demonstrate the historical argument for this work being designed by Mackintosh graphically below, having laid the foundations of the history and chronology of Mackintosh's early career as well as a thorough examination into the interior and form of the Conservative Club.

Starting with the fireplace in the rear hall, while an early and rather simple interpretation of what Mackintosh would later develop, the twin floral accented pilasters either side of the fireplace is something that would be explored and developed throughout his career: (*Willow Tea rooms fireplace, house for an art lover and fireplace from Mackintosh's own house at 6 Florentine terrace, dining room*).



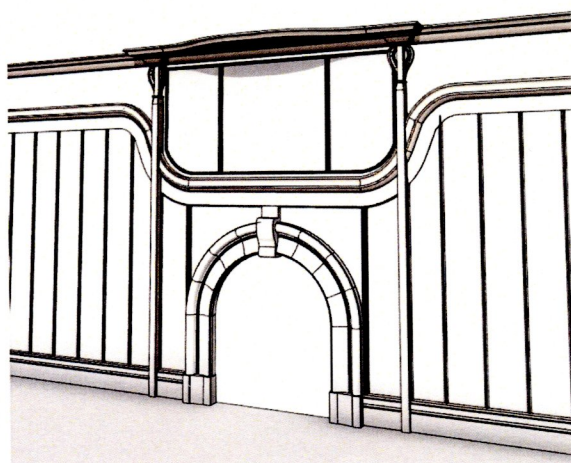
[4]



[5]



[6]

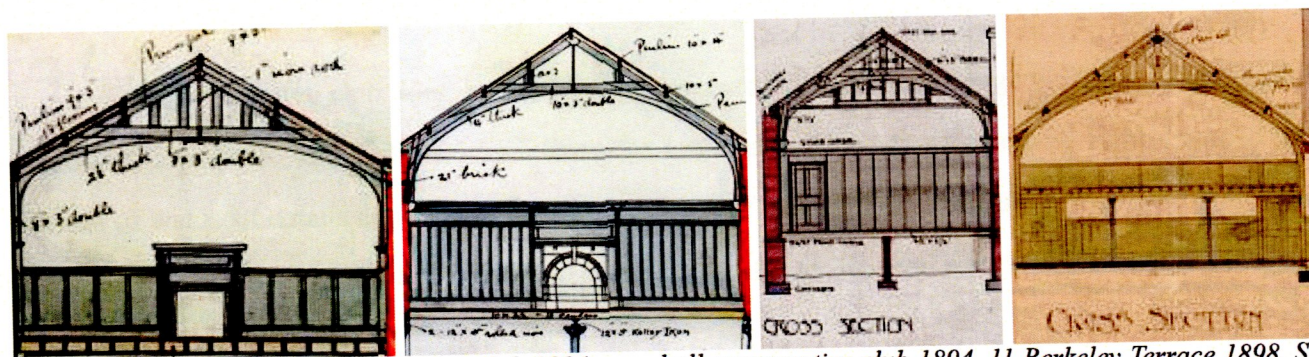


Perspective taken from CAD model

The willow tea rooms fireplace on the left dates from 1904 from the Salon de Luxe in the Willow tea rooms, the piece has similar themes to the other two examples given, however uses ironmongery as opposed to wood, this shows the evolution of mackintosh's designing and the progression in material usage. While the House for an Art lover isn't technically a Mackintosh building, it was heavily derived and designed based on Mackintosh's unbuilt sketches and

designs, the fireplace shown in white has very clear similarities to that in the rear hall, with the same simplicity and large open faces floral motifs topping the pilasters.

In 6 Florentine terrace, mackintosh and Margaret Macdonald, his then wife, made significant alterations to the existing building in 1906, What is clear from these examples while comparing it to the white fireplace in the Conservative club is that clear motif of two floral elements stood either side of the fireplace, which sits more simplistically, it is also worth noting the general lack of a mantelpiece in these two fireplaces, something which is equally non-existent in the Conservative club.



From left to right: top hall conservative club 1894, rear hall conservative club 1894, 11 Berkeley Terrace 1898, St Paul's Church mission hall 1895

The second element that can be perhaps attributed to mackintosh is that of the roof trusses there are 3 primary trusses used in the Conservative club, 2 of which are similar (hall trusses) as well as the much smaller and more simplified truss that supports the roof in the linking hallway.

As can be seen from the above examples, the office of Honeyman & Keppie at the time Mackintosh was present was working on a number of small jobs and interiors that while not being directly attributed to Mackintosh still bear his mark, the curve of the bottom chord that meets corbels at the line of the wainscot is something present in all 4 examples, as well as a regimented vertical grid of struts that break up the space inside the structure. Another notable similarity is the gap between the straight and curved bottom chords, something that is present in all examples as well as in Mackintosh's later work (*in residential interiors*).